

Old House JOURNAL

Porch Tweaks That Work

**Period
Lighting**
*for Dazzling
Piazas*

5 *Ways to Play up Details
with Paint Color*

PLUS

**Park Lodges
Houses Away from Home**

**Old-House Living in an
Arts & Crafts Landmark**

**Pergolas
and Arbors**
Garden

AUTO ***** 5-DIGIT 07076

|||||

063E100001682948 0604 M/A08 11/021 0000

STACY SPIES

407 WARREN ST

SCOTCH PLAINS NJ 07076 1920

006800

August 2006

A Restore Media Pub

0 09128 47600 1
Display until September 4, 2006



We were energy efficient before it was cool.



JELD-WEN offers a wide range
of windows and doors
that include Low-E glass.



Steel 8-Panel Center Arch Door

For years, homeowners have relied on JELD-WEN® windows and doors to perform beautifully in all climates. Now Low-E glass comes standard in our wood windows and patio doors, and in our Courtyard Collection steel doors. It's also an affordable option in our vinyl or aluminum windows, and in our Premium Wood doors. Low-E glass is just one of a variety of energy-saving choices from a company that's been an ENERGY STAR® Partner since 1998. For a brochure on any of our reliable windows and doors, or to find a dealer, call 1.800.877.9482 ext. 4469, or go to www.jeld-wen.com/4469.

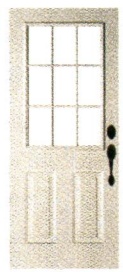


Or hot.

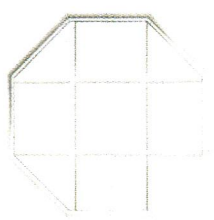
Courtyard Collection Exterior Steel Doors



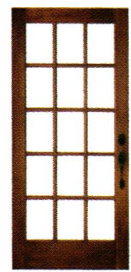
Wood Casement Window



Courtyard Collection Steel Door



Vinyl Geometric Window



Premium Wood French Door

RELIABILITY *for real life®*

JELD-WEN.
WINDOWS & DOORS



Kindles romance in a way most
HVAC systems don't.

Radiant heating by Uponor makes your whole house comfy and cozy. It circulates heat under the floor, so it's warm where you are. There are no drafts, no cold spots.

With no furnace, it's quiet and dust-free. It'll even save on energy costs. If that doesn't inspire passion, what will? To find out more, visit us at wirsbo.com.

uponor

formerly Wirsbo®

Features

July/August 2006

Volume 34/ Number 4

Established 1973

42 Down the Ornamental Garden Path

By Susan E. Schnare

A natural fit for old-house gardens, arbors and pergolas evolved through the ages as enchanting ways to screen unattractive views or coax visitors to explore the grounds.

50 Paint Tools Lost & Found

By Catherine Siskos

For every tricky painting problem, there's a clever, time-saving tool.

52 Making Porch Lights a Glowing Success

By Demetra Aposporos

A look at fixtures from the past offers bright ideas for illuminating old-house porches.

56 Keeping up with Codes

By Joseph G. Metzler

Re-creating the missing porch on an 1880s house raises thorny issues about how to comply with modern building standards.

62 A View from the Attic

By James C. Massey and Shirley Maxwell

Besides reflecting 200 years of architecture, the American attic often supplies vital clues about a house's own structural past.

66 Old-House Living: Gamble House Sitters for a Year

By Catherine Siskos

Every summer, as part of a unique fellowship, two architecture students discover what it's like to live in this iconic residence.

72 Putting Period Colors in Their Place

By Gordon Bock

When it comes to painting house exteriors, where you put color is just as important as what you select.

74 Style: The Western Lodge

By Richard D. Mohr

Jaw-dropping in their monumental scale, the National Park system's famous hotels are simply overgrown versions of popular house styles.

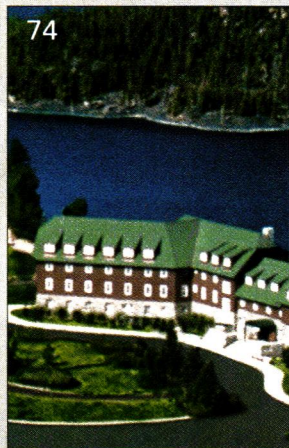
42



56



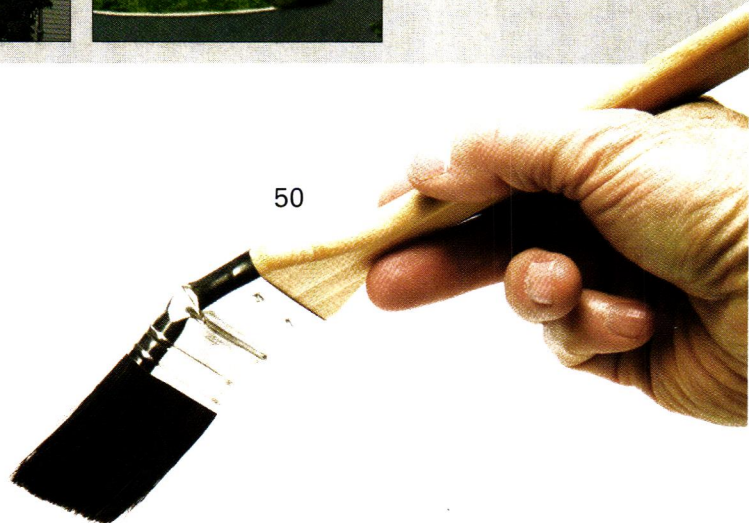
74

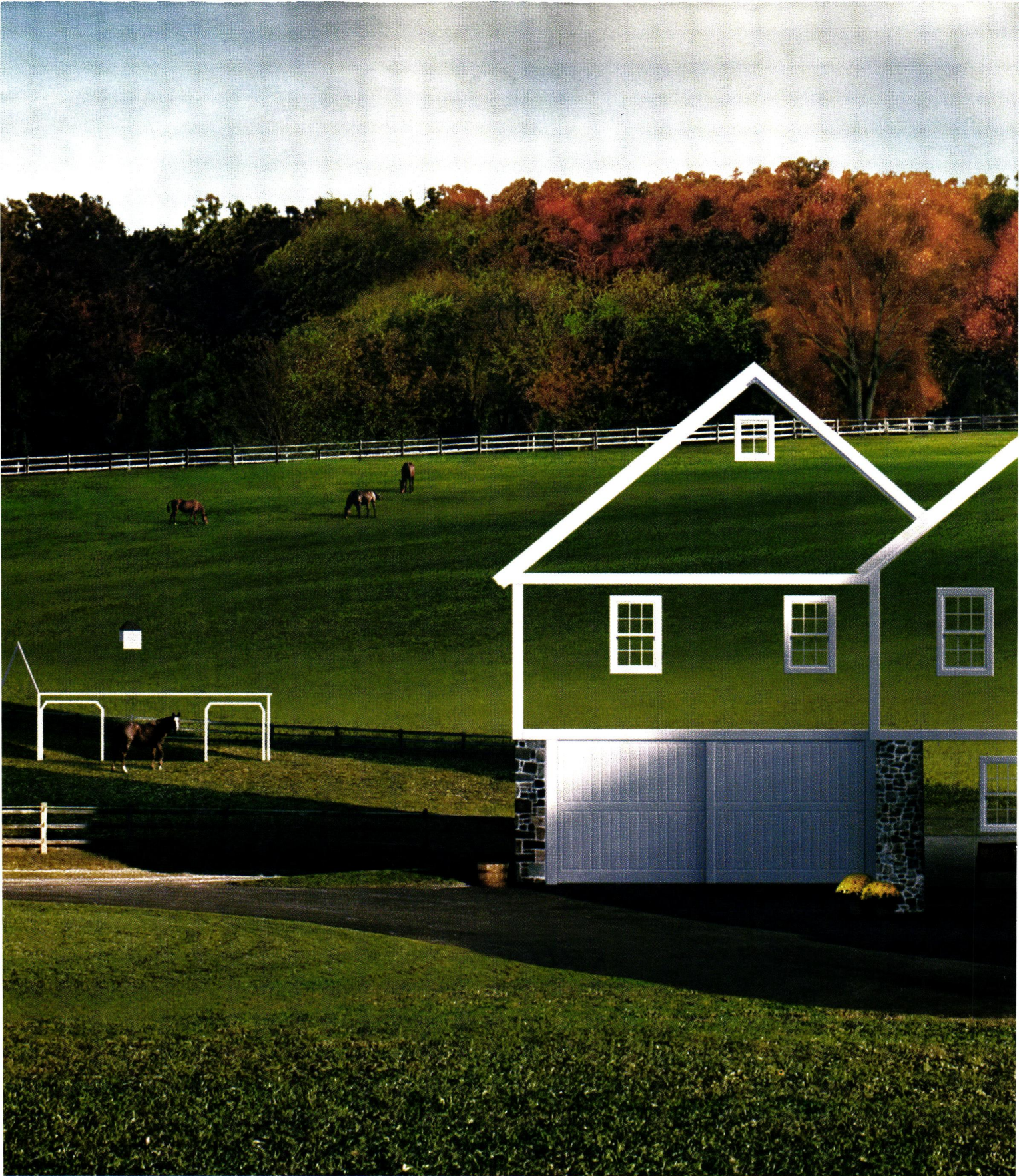


ON THE COVER:

Carpenter Gothic porches front a neighborhood of summer cottages in Thousand Islands Park, between New York and Ontario. Photo by Andy Olenick.

50





It means one less chore to worry about. When your closest neighbor is Mother Nature, who wants to worry about maintenance? AZEK Trimboards lets you forget the hassles of wood trim and enjoy the scenery. AZEK Trimboards,

2006 Vycom Corp. All rights reserved.



the #1 brand of trim, looks, feels and sounds like wood, yet offers unmatched durability and a 25-year warranty. For more info, ask your contractor, call (877) ASK-AZEK or go to www.azek.com.

AZEK
TRIMBOARDS

Departments

12 Editor's Page

14 Letters

19 Annunciator

Innovative approaches are helping salvage the Gulf Coast's architectural legacy; the newly restored Florence Griswold House opens its doors.

23 Ask OHJ

25 Plots & Plans

Late-Victorian verandas.

29 Conservator

By John Leeke

It helps to know the type of wood column you have before making repairs.

31 Fine Design

34 Essay

By Bill and Janet Rigby

When a house painting project drags on for six years, the neighbors start asking a lot of questions.

37 Outside the Old House

By Lee Reich

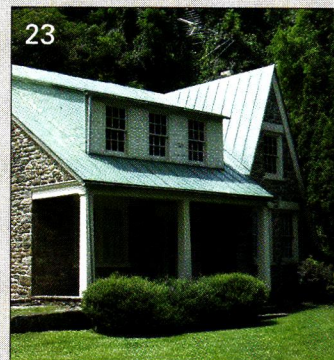
Miniature plants with storybook shapes add upscale charm to Victorian-era gardens.

85 Old-House Products

86 Suppliers

110 Swaps and Sales

114 Remuddling





A NEW WOOD FLOOR SHOULD BE AT LEAST TWO HUNDRED YEARS OLD

Southern Wood Floors harvests buildings, not trees, to make antique heart pine. Beams and timbers of historic wood from 18th- and 19th-century structures are meticulously milled for precision floors, walls and cabinet stock. A rich, noble wood more than 200 years old, and a perfectly renewed resource for any old house.

SOUTHERNWOODFLOORS

(888) 488-7463
WWW.SOUTHERNWOODFLOORS.COM

Circle no. 541

EXTERIOR SHUTTERS & HARDWARE

Give your heirs
one more thing
TO SQUABBLE OVER.



Once your descendants see those solid cedar, custom handcrafted shutters with hand-forged period hardware from Timberlane®, everyone's going to be clamoring for them. Call for a free catalog.

800.250.2221 EXT. 1317
TIMBERLANE.COM/1317

Circle no. 205

King's Chandelier Co.
Traditional Crystal & Victorian Reproductions
Chandeliers & Sconces

Catalog \$6. 336.623.6188. crystal@chandelier.com
Dept. OJ, PO Box 667, Eden NC 27289

New High Point Showroom - Open to the Public
Furniture Avenue Galleries, Suite 122
Business 85, Across from FurnitureLand South. 336.882.3138

Circle no. 172

Old House
JOURNAL®

online

www.oldhousejournal.com

New Old-House Journal's Restoration Directory

Newly updated for 2006, OHJ's famous guide to old-house products and services is a down-to-earth resource for neophytes and sophisticates alike. Go to the home page.

New Counter Points

Hardworking elements of any kitchen—new or old—countertops have come in a rich range of materials over the past 150 years. As a result, today's old-house owner has many options to choose from. Go to "The Magazine" section.

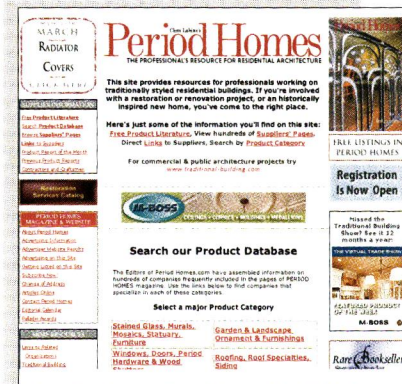
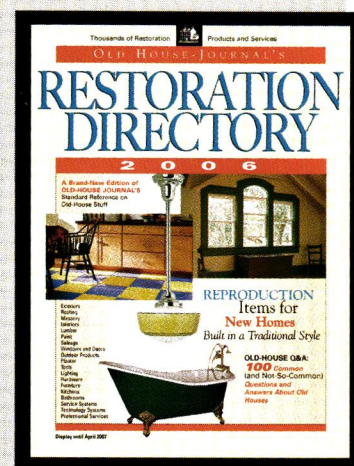
New Dealing with Woodpeckers

Among the living things that do damage to old houses, insects get the most press. Another class of winged creatures, however, can be just as insidious as termites or bees and even harder to control. Go to "The Magazine" section.

Period Homes

www.period-homes.com

Looking for a wide array of old-house products? From the publisher of *Old-House Journal*, this website, edited for architects, interior designers, and restoration contractors, is also a treasure trove of information for the ardent old-house owner in search of traditional styles and designs.



"He mowed
our lawn and
our newspaper."

- member report #12737

"I got some
very envious
neighbors."

- member report #1456

"On time.
Both times."

- member report #5678

"...this guy
was a miracle
worker..."

- member report #10100

"Your home
is in good
hands."

- member report #47872

"a great job...
when they
show up."

- member report #12342

"...while b
gre

- member r

"Their
reputation is
as spotless as
their work."

- member report #5178

"He's a
cat hater."

- member report #11222

"Don't
expect him to
negotiate."

- member report #3462

"No pressure.
Just honest and
professional."

- member report #4160

"...the price was
excellent given
the detail
involved..."

- member report #11454

"It's a shame
we only see him
when something
breaks."

- member report #8165

"The
came
ove
estin

- member r

"A fence
even a neighbor
could love..."

- member report #10101

"We kicked
them out before
something else
happened."

- member report #3425

"I wish every
home project
would go this
smoothly."

- member report #2319

"My wife
wanted him to
stay for dinner."

- member report #17852

"He respected
my time, opinion
and privacy."

- member report #1313

"Absolutely
outstanding."

- member report #2011

"...a co
like th
rare"

- member r

"They
worked like
bees and did an
excellent job."

- member report # 7371

"What a mess!"

- member report #1737

"...clean shaven
and most
professional
looking..."

- member report #2737

"Made me feel
like I was their
only client."

- member report #9832

"There
was a very
hard language
barrier..."

- member report #4567

"Went to small
claims court -
we won."

- member report #1099

"TI
excee
expect

- member r

"...it was also
tough to get
the deposit
back."

- member report #2636

"...they were
Johnny on
the spot..."

- member report #7477

"I can't believe
how great it
looks and how
inexpensive
it was."

- member report #9273

"They did it
in just a couple
of days."

- member report #13772

"They will help
you lift things
out of your car
and so on."

- member report #12222

"...not the
electrician to
call if you
have pets."

- member report #1313

"I nev
rushed
a dec

- member r

"Grandpa did
the estimate...
Pa and son did
the work."

- member report #5789

"I had to hire
someone else
to redo half
the job."

- member report #10232

"They were
here two hours
and charged
me \$840."

- member report #9323

"...make sure
you ask for the
discount..."

- member report #11357

"We waited
almost two
weeks for our
appointment."

- member report #6783

"He treated
my house like it
was his own!"

- member report #4592

"...eve
corn
bump
the p

- member

"...he couldn't
have been more
disinterested
in the job..."

- member report #31257

"These
employees love
what they do
and it shows."

- member report #6942

"Their mothers
would be
very proud."

- member report #13456

"I offered to pay
him something
additional, but
he refused."

- member report #6543

"They never
showed up and
never called..."

- member report #8765

"Received an
apology from
the owner and
gift certificate
to dinner."

- member report #8356

"Got the
response
'I don't know'
a lot."

- member report #15672

"...quote was
reasonable and
the actual price
was lower."

- member report #6479

"The workers
were an hour
late, but did
great work."

- member report #8900

"They
were friendly,
and even let
my daughter
pretend to
help."

- member report #31455

"...destroyed
part of my lawn
by leaving
equipment
on it..."

- member report #8721

"He understood
because he has
kids of his own."

- member report #6521

"Show
kid fr

- member

"A first
class job by first

"...the whole
place turned

"The end result
was first rate—
cosmetically

"...great quality
and attention

"She did
not charge

"...he even
helped me
with a 'word

"At le
provid

Educate your guess.™

Angie's List provides thousands of detailed reports on service companies in your area. From plumbers to auto detailing, every review comes directly from the experience of our members. Contact us at 1-888-944-5478.

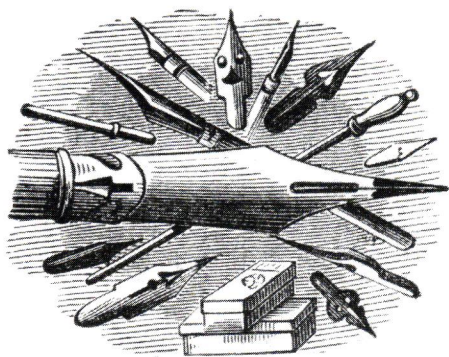
Angie's list
AngiesList.com

Circle no. 306

Blog It to Me

Judging by the exponential rise in popularity, 2006 may well go down as the Year of the Blog. Like many cultural tides, blogs (short for web logs) have swept up people in all walks of life, and as ever, old-house owners are at the crest of the wave.

In fact, house restoration blogs seem to have become a newsworthy phenomenon unto themselves. Just this spring, both the *Washington Post* and *The New York Times Magazine* highlighted their proliferation, with the latter noting that "an army of the competent have taken to the Internet in recent years, starting up blogs that follow, step



by grueling step, the renovation of their old houses." That may be an outsider's perspective, but it raises an interesting question. Why should folks bitten by the old-house bug—still an eccentric passion in some circles—feel compelled to not only keep a running journal of their construction exploits, but also to post it for all the world to read? Is it some sort of catharsis, where sharing the

tedium of stripping paint helps purge the memory? Or is it the ego boost of having your own show where an audience of thousands follows your project in installments as if it were on TV?

Perhaps, a houseblog is simply a 21st-century incarnation of an oral tradition that includes the trading of old-house war stories and hard-won experience. Indeed, many blogs share useful information by, say, describing the writers' discovery process in researching their house's history, or listing links to useful sites, such as the ones you can visit at houseblogs.net.

Then there are the photos. Now that digital cameras have brought us instant graphic gratification, it's possible to show everyone in the globe your album of old-house baby pictures—from the day you demo-ed the plastic kitchen brickwork put up by clueless previous owners to the beauty of the exterior paint job that was months in the making. At <http://3922.blogspot.com>, for example, you can enjoy through images the shovel-by-shovel search for a water main in the owner's basement, no less.

As if the restoration blog is not phenomenon enough, there's clear evidence of trends within this trend. Many old-house blogs and their audiences focus specifically on the style or era of a particular house. Visit ranchhandy.blogspot.com, and you'll be in deep on ranch houses, further evidence that the world of historic preservation is segmenting as it continues to grow chronologically and demographically.

Subtle cultural shifts often reverberate for generations. Back in the 1990s, no less an observer than *Spy* magazine determined when the word *spaghetti* suddenly became passé (it was in the late 1970s, I believe). Young and old have been calling stringy macaroni *pasta* ever since. Will old-house blogs remain relevant as long as the houses that are their subjects? Tune in a decade from now, and we'll see.

EDITOR-IN-CHIEF Gordon H. Bock
ART DIRECTOR Karen Pollard
SENIOR EDITOR Demetra Aposporos
MANAGING EDITOR Catherine Siskos
PHOTO RESEARCHER John Loggins
CONTRIBUTING EDITORS James C. Massey
Shirley Maxwell
Marylee MacDonald
Steve Jordan
Rob Leanna

PUBLISHER Michael J. Tucker
CIRCULATION DIRECTOR Marilyn Light
CIRCULATION MANAGER Betty Russell
RETAIL SALES DIRECTOR Mark Harris,
National Publisher Services
PRODUCTION MANAGER Jessica K. Baim
PRODUCTION DESIGNER Michele Weaverling
**ADVERTISING PRODUCTION
COORDINATOR** Allison S. O'Connor
**DIGITAL IMAGING
CONSULTANT** George Brown

**EDITORIAL AND
BUSINESS OFFICES** Restore Media, LLC
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (202) 339-0744
FAX (202) 339-0749
SUBSCRIPTION INQUIRIES (800) 234-3797



CHAIRMAN, CEO Michael J. Tucker
PRESIDENT Peter H. Miller
**EXECUTIVE VICE
PRESIDENT** Paul Kitzke
**NATIONAL ACCOUNTS
MANAGER** Robert P. Fox
CHIEF FINANCIAL OFFICER Cynthia Gordon-Nicks

**VICE PRESIDENT,
CREATIVE DIRECTOR** Karen Pollard
ACCOUNTING MANAGER Shawn Williams
**MANAGER, ACCOUNTS
RECEIVABLE** Carolyn Walsh
**ASSISTANT, ACCOUNTS
RECEIVABLE** Kasia Baran
**SALES/MARKETING
ASSISTANT** Susan Apollonio

FOR MORE INFORMATION:

Subscription Sales & Service: (800) 234-3797
Back Copy Sales & Service: (202) 339-0744, ext. 101
The Restoration Directory: (202) 339-0744, ext. 101
Traditional Products: (202) 339-0744, ext. 101
Reprint Sales: (212) 221-9595
Subscription List Rentals: (800) 529-9020

© Copyright 2006 by Restore Media, LLC
All rights reserved.

PRINTED IN U.S.A.

Privacy of Mailing List: We rent our subscriber list to reputable companies. If you do not wish to receive promotional material from other companies, please call us, toll free, at (800) 234-3797.



Audit Bureau of Circulations

Founded by Clem Labine, 1973

Wanted: restorer of old houses.
Must survive on minimal sleep.
Possess an unwavering attention to detail.
No salary, no benefits, no promotions.

Apply within.



REJUVENATION[®]

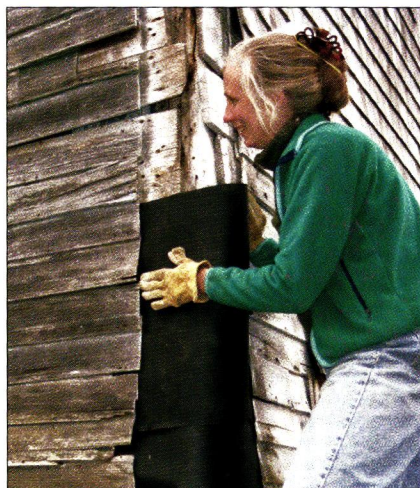
For period-authentic lighting and house parts from a company that shares your passion,
request a free catalogue at rejuvenation.com or call us at 888-401-1900.





A Do-It-Yourself Request

I enjoy every issue of *Old-House Journal*, especially the how-to articles, such as "Bridging the Maintenance Gap" by John Leeke in the May/June 2006 issue. This kind of down-to-earth piece is so helpful for those of us who do our own work on our old houses. It tells the average guy, who doesn't always have time for a permanent fix right away, how to put a bandage on a problem to stave off further damage until lasting repairs can be made. I know because I've used a lot of bandages on my 76-year-old house since I purchased it.



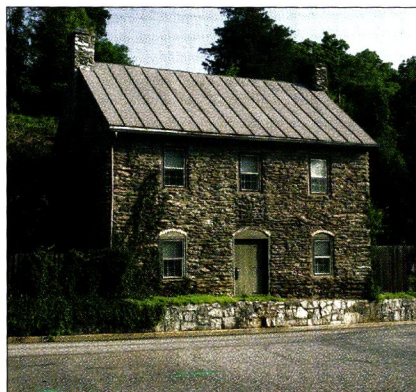
Please include more articles like this one in the future. You guys do a good job,

and I always look forward to the next issue. It never comes soon enough.

William Wagner
Zionsville, Indiana

Rentable Landmarks

I was surprised you didn't include houses that are part of England's Landmark Trust in your article, "Old-House Getaways That Rent by the Week" (*Annunciator*, May/June 2006). The Trust rents almost 200 historic buildings by the week. They are mostly in Great Britain, but a few are in the United States and Italy. They include pavilions, gatehouses, watchtowers, farm cottages, townhouses, castles, and monasteries. Accommodating between two and 16 people, these architectural treasures are beautifully restored, scrupulously maintained,



and moderately priced. It's a shame we have nothing like this program in the United States. For more information, you can visit www.landmarktrust.org.uk.

Evan Johnson
Edgewater, New Jersey

When I read "Old-House Getaways That Rent by The Week," I had a real *duh!* moment. We have two 18th-century stone cottages (a summer kitchen and a paymaster's office) as part of our bed and breakfast, and although they're set up with a full kitchen, it never occurred to us that there was a demand for extended stays. Now I have to update all of our marketing materials.

Gregg Hesling
Speedwell Forge B&B
Lancaster, Pennsylvania

ADVERTISING SALES OFFICES

HEADQUARTERS
PUBLISHER Michael J. Tucker
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (202) 339-0744, ext. 103 FAX (202) 339-0749
mtucker@restoremedia.com

EAST COAST
Robert P. Fox
27 York Ave.
Rye, NY 10580
TEL (914) 777-1898 FAX (914) 777-0099
bfox@restoremedia.com

MIDWEST
James F. Powers
1718 Sherman Ave., Suite 303
Evanston, IL 60201
TEL (847) 424-1850 FAX (312) 277-3434
jpowers@restoremedia.com

WEST
Jim Führer
834 SW St. Clair Ave.
Suite 106
Portland, OR 97205
TEL (503) 227-1381 FAX (503) 227-1391
jfuhrer@restoremedia.com

MAIL ORDER
Isabel Iriarte
East Coast Mail Order Sales Manager
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (202) 339-0744, ext. 124 FAX (202) 339-0749
iriarte@restoremedia.com

Matt Granger
West Coast Mail Order Sales Manager
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (866) 677-3996 FAX (866) 677-3998
mgranger@restoremedia.com

CANADA
John Magner/Colleen T. Curran
2846 Barlow Crescent
Dunrobin, ON KOA 1T0
TEL (613) 832-0576 FAX (613) 832-0568
ctcurran@yorkmedia.net

REAL ESTATE
Sharon Hinson, Marjorie Ellena
Sales Managers
2523 Grove Ave.
Richmond, VA 23220
TEL (888) 507-0501 FAX (912) 234-6296
ohj@historicproperties.com

TRADITIONAL BUILDING
EXHIBITION AND CONFERENCE
Eric Peterson, Show Director
Anita Delargy, Exhibit Sales
1000 Potomac St., NW, Suite 102
Washington, DC 20007
TEL (866) 566-7840 FAX (202) 339-0749
epeterson@restoremedia.com
adelargy@restoremedia.com

WHAT'S NEW?



DID YOU GUESS WHICH PIECES ARE ANTIQUES? FROM THE TOP, LEFT TO RIGHT: PHOTOS 3, 4, 7, 9, 11 & 12.

**SOMETIMES YOU WANT NEW HARDWARE
THAT LOOKS LIKE THE ANTIQUE ORIGINAL.**

**SOMETIMES YOU WANT THE ANTIQUE ORIGINAL
BUT YOU NEED IT TO WORK & FUNCTION LIKE NEW.**

OUR RESTORATION COLLECTION IS DESIGNED TO BE TRUE TO THEIR
ANTIQUA ORIGINALS WHILE OUR ANTIQUA ORIGINALS ARE COMPLETELY
RESTORED TO THEIR FORMER BEAUTY & FUNCTION.

TO SHOP, VISIT WWW.RESTORATION.COM



CROWN CITY HARDWARE
CELEBRATING OUR 90TH ANNIVERSARY

"GET LOST IN THE DETAILS."

Circle no. 88

An Even More Vintage Kitchen

If only my husband and I had known in advance that the March/April 2006 issue was to feature both Foursquares and vintage kitchens, we would have invited you over to our home! We own an 1899 Foursquare in Matawan, New Jersey, which we purchased in April 2000. The house had been little changed by the previous owner, who had it since 1945; all original doors, windows, woodwork, and hardwood floors were still intact.

Our real estate agent thought we were a bit crazy when we exclaimed how happy we were upon seeing the non-updated kitchen, last remodeled in 1949. What he didn't know was that we had plans to tear it all out and make the kitchen even MORE vintage! All by ourselves, we did just that: removing all of the dark pine cabinets, scraping up the one layer of sheet vinyl and two layers of



linoleum, taking down the 1960s lighting, and removing all of the soffits, the worn-through aqua Formica countertops, and stainless steel sink. Into the newly formed shell, we placed the following: a 1929 enamel-over-steel sink with two drain boards; all 1930s appliances; one set of drawers from the 1949 kitchen painted white, with a butcher-block top (the rest of our kitchen cabinetry consists of a built-in china closet and a butler's

pantry); three 1920s milk-glass-shade light fixtures; and a newly uncovered and restored pine floor.

Our house is not a museum, although many people who see it proclaim that it is just that. As you can see from the photo, we have a fully functioning kitchen, populated with vintage, working appliances and fixtures, which we use every day. I don't believe in being inconvenienced for the sake of "the look" (note the modern dishwasher), so let me assure you that the kitchen is a joy to work in. We are happy that there are others who feel as we do as we were beginning to feel very lonely in our obsession to live in an old house with a vintage kitchen.

*Kimberly and George Scherling
Matawan, New Jersey*

LOOKING FOR "INVISIBLE" STORM WINDOWS? HERE THEY ARE!






**Historic
Property Owners
Renovation Contractors
Commercial Buildings**

You will see the energy savings
Not the Storm Windows
 Match Any Color
 Match Any Shape
 Inside or Outside Mounted
 Inside or Outside Removable
 Screen and Glass
 Fixed- Magnetic- Sliding- Lift Out
 Unlimited Possibilities

ALLIED WINDOW, INC.
 11111 Canal Road
 Cincinnati, Ohio 45241
 (800) 445-5411 (TOLL FREE)
 (513) 559-1883 (FAX)
 www.invisiblestorms.com
 "Where custom work is standard"





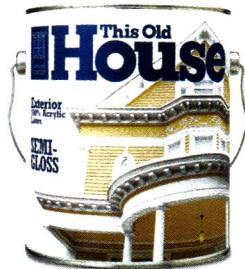
Your house stands there, quietly, season after season.
Be sure it has a good coat.



© 2006 ICI Paints, Inc. This Old House is a trademark of This Old House Ventures, Inc. Used under license by ICI Paints, Strongsville, OH 44136

Presenting This Old House™ paint, the only paint with
EvenCote technology,™ thus ensuring you a smooth and professional finish
every time. Your house may stand for 100 years, but never quite so tall.

To try on a color, visit www.thisoldhousepaints.com



Who knows houses better?™

 **Paints** Available at ICI Paints and other fine paint stores.

Circle no. 165



Handcrafted. Period.

Hand selected woods. Hand fitted joinery.
Hand painted finishes. Handcrafted custom cabinetry.
The perfect fit for your period home.

CROWNPOINT
CABINETRY

Period styling.
Handcrafted to the finest quality.

800-999-4994 • www.crown-point.com

Calendar

OSHKOSH, WI

June 3-October 8

Tiffany Lamp Exhibit

The Paine Art Center and Gardens is hosting the largest exhibit of original electric Tiffany lamps displayed outside of New York City. Exhibit hours are Tuesday through Sunday, 11 a.m. to 4 p.m., and general admission is \$7. For details, visit www.the-paine.org or call (920) 235-6903, ext. 42.

GLOUCESTER, MA

July 3

Fireworks at Beauport

View Fourth of July fireworks from Beauport mansion's terrace and gardens. Abridged tours of the eclectic, 40-room house are given on the half hour. Admission is \$9 for Historic New England members and \$16 for nonmembers. Registration is required. For details, visit www.historicnewengland.org or call (978) 283-0800.

WOODSTOCK, CT

July 23

Victorian Interior Decoration

Victorian textiles, furniture, wall coverings, and paint are the focus of this tour of Gothic fantasy, Roseland Cottage. Tickets cost \$15 for Historic New England members and \$8 for nonmembers. For details, call (860) 928-4074.

CHARLOTTESVILLE, VA

August 5

Tomato Tasting at Monticello

This workshop, held on the grounds of Thomas Jefferson's home, examines

Salvaging the Gulf Coast's Architectural Heritage

August 29 marks the one-year anniversary of an event that no one wanted to happen. Hurricane Katrina, the costliest and one of the deadliest U.S. natural disasters, was also a cultural catastrophe, with thousands of historic houses lost forever and many more in danger of being razed. As organizations work to salvage the Gulf Coast's architectural legacy, however, many historic houses that might have been demolished are being rehabilitated instead. These success stories are the result of a multi-pronged effort using everything from psychology to traveling restoration workshops to encourage old-house owners to rebuild.

For instance, in New Orleans, where some of the city's 20 National Historic Districts lacked potable water and electricity until this past spring, many old-house owners lost hope of ever returning. Knowing that sometimes all it took for people to return was to see a neighbor rebuild, the city's Preservation Resource Center (PRC) began targeting old-house owners in each historic district, helping them stabilize and repair their



After floodwater knocked the Walter Anderson cottage off its piers, it was jacked up and put back in place.

homes. To date, 16 houses in 10 districts have been rehabilitated, inspiring other old-house owners to follow suit.

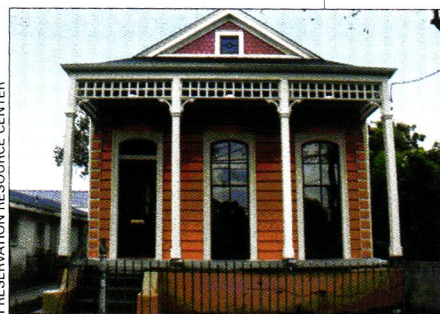
With financing and contractors still in short supply, many owners are doing the repairs themselves, but the projects, which range from patching roofs to putting houses back on their foundations, can be daunting even for experienced do-it-yourselfers. So, in May, the World Monuments Fund (WMF) set up its first mobile preservation unit, an RV staffed with preservationists and building tradespeople, in one of the city's most at-risk historic districts, Holy Cross, a modest neighborhood of 19th- and early 20th-century Creole cot-

tages and shotgun houses.

Besides tapping expert knowledge, residents can also log onto the WMF's website, type in a street address, and download a copy of their house's historic structures report.

The traveling workshop grew out of WMF's efforts to save historic houses in Mississippi. Working with the Mississippi Heritage Trust and the Preservation Trades Network, WMF picked several privately owned historic landmarks, such as the circa 1850 Walter Anderson cottage, and worked with the owner to stabilize the building. Curious neighbors would stop by, and impromptu workshops, offering guidance and instruction for making repairs, developed.

When houses can't be saved, the PRC and WMF try to salvage as much of the original building materials to reuse locally in other historic houses. Still, with many more old houses red-tagged for demolition, says WMF initiative manager Morris Hylton, "It's a race against time."



New Orleans is known for its shotgun houses (left). In some neighborhoods, repairs on historic homes began only after electricity was restored this past spring.

MISSISSIPPI HERITAGE TRUST

Calendar

and rates heirloom tomato varieties that are available to gardeners. Tickets cost \$10, and reservations are required. For more information, visit www.monticello.org, or call (434) 984-9822.

SAN FRANCISCO, CA
August 12-13

Arts & Crafts Show

Besides being one of the largest gatherings of Arts & Crafts dealers and artisans, the show also includes a lecture about bungalow exterior details by author Jane Powell. For more information, visit www.artsandcrafts-sf.com, or call (949) 637-2946.

An Art Colony's Legacy Supplies House Restoration Clues

The house that sheltered and inspired some of this country's finest impressionist painters reopens July 1 after undergoing an extensive restoration that drew upon the memories and artwork of the artists who once lived there. The Florence Griswold House in Old Lyme, Connecticut, served as a boardinghouse from 1899 to the 1930s for an art colony that included impressionist painters, Childe Hassam and Willard Metcalf. A museum on the property contains paintings that the colony produced, but some of the art was painted directly on the house's doors and walls.



FLORENCE GRISWOLD MUSEUM

This painting of the Griswold House parlor by artist Woodhull Adams guided efforts to restore the room to its circa 1910 appearance.

The 1817 house itself is designated a National Historic Landmark.

In a case of life imitating art imitating life, researchers restored the house to its circa 1910 appearance by referring to the art collection, which often featured the Griswold House and grounds. Scientific

analysis of the building, along with recollections of surviving artists, also helped researchers re-create the house's period paint colors, wallpaper, carpets, and light fixtures. For more information, see www.florencegriswoldmuseum.org or call (860) 434-5542.

Books in Brief

While it may be hard to believe that anything new could be written about the legendary Frank Lloyd Wright, some surprising western turf is the subject of *Frank Lloyd Wright in Arizona* by Lawrence W. Cheek, the architecture critic for the *Seattle Post-Intelligencer*.

Wright had been without a major commission for three years when he arrived in Phoenix in 1928 to assist his former apprentice in constructing what would become the world-renowned Biltmore Hotel. Just how much of that compound's unique architecture was designed by the master himself has long been debated, but there's no denying the desert cast a powerful and rejuvenating spell over Wright.

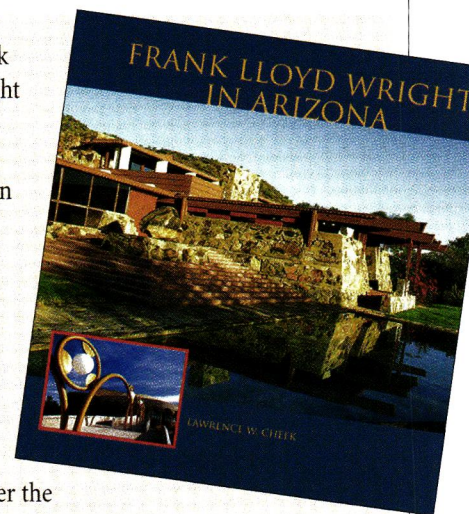
As Cheek explains in his book, Wright "fell in love with the desert quickly and profoundly. It was a vast, blank canvas on which he could impose his vision, unconstrained by the surroundings of a built-up city, and it was an open-air warehouse of natural forms, colors, and textures that both delighted and inspired him." Wright's love of the desert landscape would endure the rest of his years and give rise to Taliesin West, Wright's estate at the foot of the McDowell Mountains.

The book delivers a fresh perspective on a well-known architect, exploring the tragedy and opportunity that led Wright to Arizona, the bewitching natural forces that kept him there, and the ingenious apprenticeship network he used to

create Taliesin West. Cheek also gives the reader insight into the inspiration and healing that Arizona brought Wright. In his own words, "The spiritual cathartic that was the desert...swept the spirit clean of stagnant ways and habitual forms ready for fresh adventure."

In its long look at the dozen or so Wright buildings remaining under the Arizona sun, this new release from Rio Nuevo Publishers is full of stunning photographs and rarely seen sketches. Most tantalizing are glimpses of designs that were never realized. One of them, the Donahoe Triptych, is a sprawling compound of three buildings—a house and guest quarters—atop a mountain and neighboring hills that are joined by bridges. Here, Cheek frames a Wright at the zenith of his creativity, complexity, and hubris, and that portrait stays with the reader long after finishing the book. So will the Triptych itself, which, as Cheek explains, "deserves special mention for its sheer virtuosicchutzpah." 🏠

—Demetra Aposporos





HOMESTEAD BED & BREAKFAST

© 2006 UNICO, INC.

UNICO FITSTM

YOUR STYLE

A HOUSE THAT SO GRACEFULLY PRESERVES HISTORY SIMPLY SHOULD NOT BE SCARRED BY A HIDEOUS AIR CONDITIONING SYSTEM. YET, SWELTERING IN YOUR BEAUTIFUL HOME IS NOT EXACTLY WHAT YOU ENVISIONED. THAT'S WHEN YOU CALL UNICO. WE HAVE THE GREATEST RESPECT FOR ARCHITECTURAL STYLE, AND CAN RETRO-FIT OUR UNIQUE CENTRAL HEATING AND COOLING SYSTEM SO DISCREETLY, EVEN THE OUTLETS BLEND IN. HOUSE CONDITIONED, HISTORY PRESERVED.

BY THE WAY, HAVE YOU SPOTTED OUR OUTLETS IN THE PICTURE ABOVE YET?

CALL 800 527 0896

VISIT WWW.UNICOSYSTEM.COM/OHJ

The Unico System[®]
Small-Duct Central Heating & Air Conditioning



Circle no. 207



WELCOME BACK THE PORCH

Give your customers a place where family and friends gather,
moments are shared and memories are created.

A porch should be that place.

TenduraPlank creates that warmth with the only tongue-and-groove porch flooring that has the traditional look and feel of wood. Without the rot, deterioration, or required maintenance, TenduraPlank gives your customers quality that endures for a lifetime.

1-800-TENDURA (836-3872)

<http://ohj.tendura.com>

Circle no. 258

TENDURA 
QUALITY THAT ENDURES

Down Home Folk

What style would you call my house?
I believe it was built in the mid-1920s.

Mark Cockerille

Warrenton, Virginia

Architectural historians often see residential dwellings as falling into two groups: styled houses, which are built or ornamented to be in step with some sort of fashion, and Folk houses, which are the products of local needs or traditions rather than a trend or vogue. We'd put your house in the latter group. Though Folk houses are typically straightforward, not overly large, and the work of non-professional builders, that does not mean that they don't follow some basic trends in form. Your house, for example, belongs to what is sometimes called the massed-plan, side-gabled family—in other words, the basic house is more than one room deep and has the roof oriented so that the gables are on the sides. The



Though the dearth of stylistic embellishments would justify this dwelling as a Folk house, the unusual cross gable and rich stonework add much to the basic massed-plan, side-gabled form.

full-width, shed-roofed porch you have is common on these houses as is the storey-and-a-half height.

What makes your house interesting, of course, are the other features and details it incorporates. The large, shed-roofed dormer running across the front is not unlikely on a building such as this, but that steeply pitched cross gable on the right

certainly is. The quirky mating of dramatically different roofs is probably evidence that the house was not architect designed but does add to its charm. Much easier to appreciate is the classic standing seam roof (characteristic of the South) and that beautiful rubble stone construction with delightfully muscular lintels over the 6/6 windows.

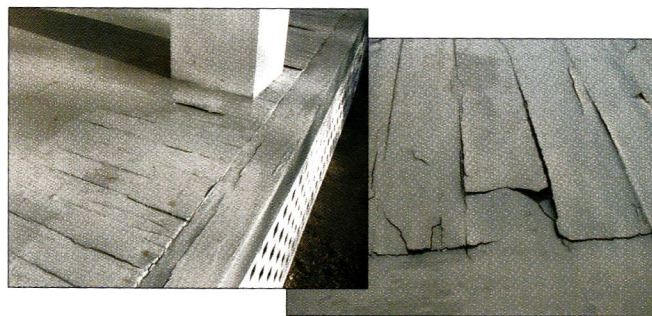
Porch Paint Complaint

The porch floor of our 100-year-old Victorian farmhouse in the suburbs was rebuilt with common tongue-and-groove pine and looked great for two years. Then the finish started to crack so we recoated it with industrial, two-part epoxy paint. Now it's worse than ever and heaving up spots. What's wrong—the wood?

Matt Sweeney

Floral Park, New York

Porches always take a beating because they're so out in the weather. Deck perimeters are particularly prone to deterioration given their exposure to direct sun and rain on top, and dampness and shade underneath. The fact that your deck looked fine for two years probably means that it's not the wood but the finish that caused prob-



Paint peeling down to wood and deformed boards hint at moisture problems for this porch.

lems. One possibility is that moisture migrating from the crawl space into the deck boards was absorbed by the wood but then couldn't escape through the impermeable epoxy paint, so it collected to blister the paint and swell the wood.

Whatever porch flooring you use, you'll extend its life by priming every board on all sides before installation, including the tongues and grooves. A quality wood preservative, a thinned coat

of oil-based porch paint, or a thinned coat of primer is acceptable. Some guidebooks recommend running a small bead of caulk between the tongue and groove just before installation. Take this step in addition to priming, not as the sole protection. Traditionalists still prefer oil-based enamel for finish paint, but chemists and testing labs claim that top-quality latex porch paints perform equally well. 🐶



4-672-NV-MI
Moreton Bay Blvd. Series

History & Architecture come to Light™

Introducing the newest
additions to our product line.

Visit our website.

Order our Catalog.

Experience history
in the making.



1-633-EU-NV-CH
Cobblestone Lane Series




OLD CALIFORNIA

LANTERN COMPANY

975 N. Enterprise St. Orange, CA 92867

800-577-6679

www.oldcalifornia.com



61-603-TR-BP-HN
Baldwin Ave. Series

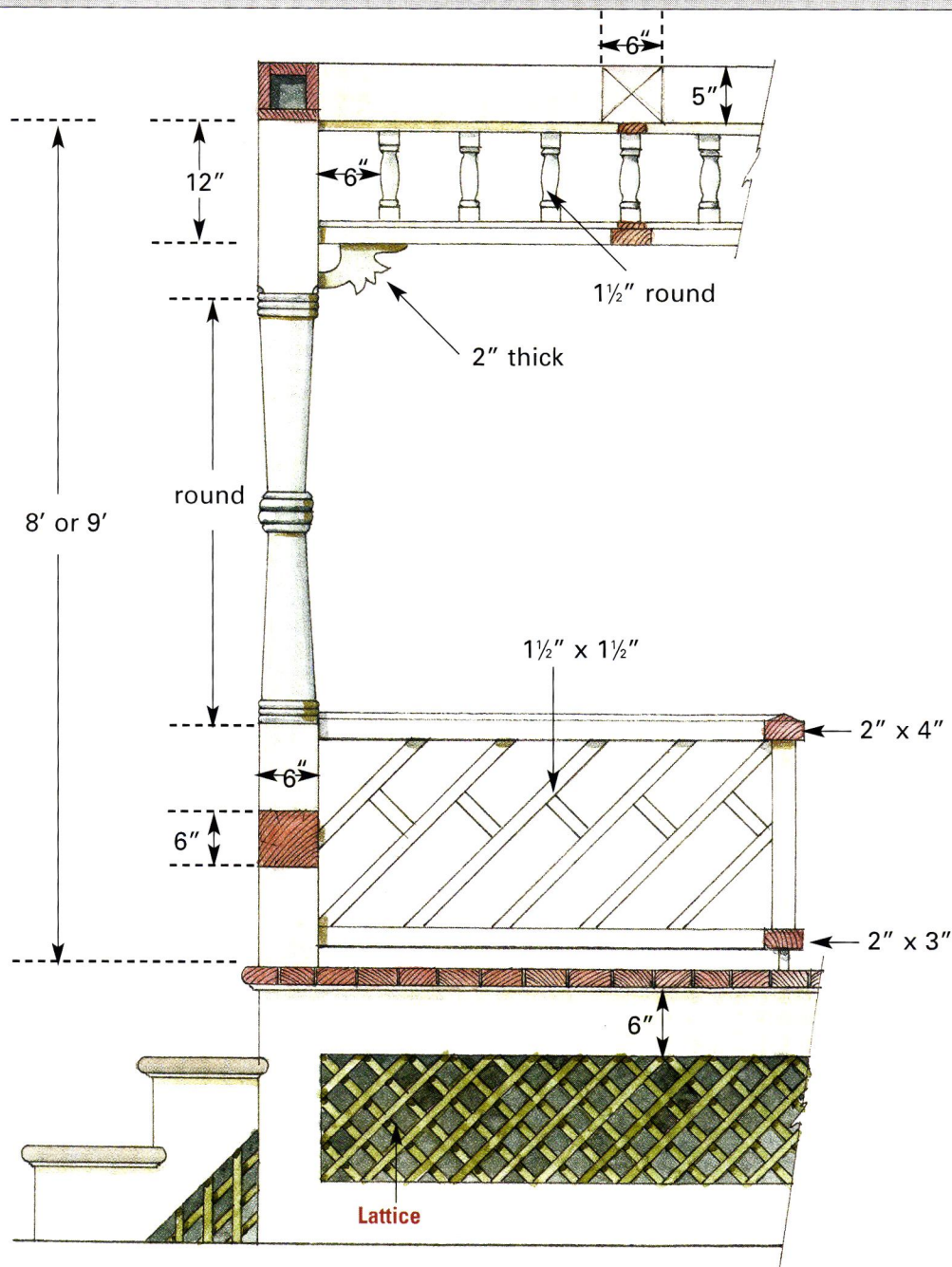
Late-Victorian Veranda

DRAWINGS BY ROBERT LEANNA



While the antecedents of the American residential porch go back to the 18th century, porches came into full flower in the latter half of the 19th century, especially in the Victorian era. By then, the small classical entry porch or piazza had grown into a wide-roofed structure called a veranda (with or without an *h*) that extended along one or more sides of the building and was designed for outdoor living. Although large, often elaborate, wraparound versions became the hallmark of massive, upscale suburban houses, such as the Queen Anne, simpler verandas were an almost universal feature on modest vernacular or builder-style houses of the time.

The drawings presented here are a good example of the latter and designed for a two-storey frame cottage. Dating to the mid-1890s, they show all of the stock features—turned posts, fretwork frieze, and decorative balustrade—but in designs and forms that were accessible to the average builder through either common mail-order millwork or thoughtful carpentry.



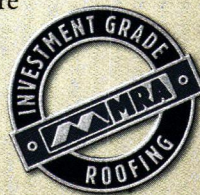
The clever baluster design is a case in point. It departs from the prosaic scheme of square, up-and-down sticks to use a diagonal pattern evocative of the Chinese Chippendale screens popular on high-end buildings. The effect is pulled off here using just 1½" square sticks without the expense or fussiness of a more complex pattern. The railings are equally straightforward, yet attractive, 2x stock moulded with bevels on top. The bottom rail of the frieze is similar in design and supports a parade of turned spindles of the garden variety profile that can be readily purchased from stair or wood-working parts suppliers now, as a century ago. A decorative sawn bracket at the post completes the package along with the lattice panel below the deck, a typical treatment.

All dimensions shown and implied here are historic and for general design reference only. Actual construction of the veranda is subject to the materials available, the project, and local codes, which may require a greater railing height, for example, or closer spacing of balusters for safety reasons. 🏠



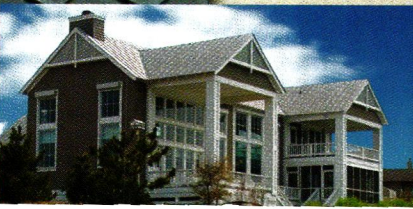
Go ahead, buy a cheaper roof. It's not like all your earthly belongings and loved ones are inside.

A high-quality metal roof is solid protection for your home, and all the important things in it. After all, a metal roof will withstand hail, high winds and wildfires. A metal roof adds value to your home—while likely saving you money on energy costs and insurance premiums. Plus, a metal roof is built to endure for decades, so it's likely the last roof you'll ever buy. To learn more about "Investment Grade Roofing," visit our Web site. And take care of the things you care about.



www.MetalRoofing.com

Circle no. 191



Get Rid of Your Gutters!

RAINHANDLER[®]

Self-Cleans.

Unique louver design allows leaves and debris to blow or wash away.

Protects Property.

The Rainhandler self-cleaning system eliminates clogged, overflowing gutters and downspouts. No ground erosion. No more destructive ice dams from frozen gutters.

Protects You.

The Rainhandler self-cleaning system protects you from the need to climb ladders and roofs to clean clogged gutters.

Prevents Erosion.

Rainoff is converted to a 2 to 3 foot wide band of soft rain-sized droplets sprinkling the landscaping.

Maintains Itself.

The all-aluminum, never-rusting, maintenance-free Rainhandler louvers make messy, deteriorating gutters and downspouts history.

Beautifies.

The Rainhandler system is practically invisible. No gutters, downspouts, leaders or splash blocks to detract from the natural beauty of your home.

Installs Easily.

Each 5-foot section comes with 3 brackets & 6 screws. Do your entire home in 3 or 4 hours.

Guarantees.

Rainhandler comes with a 25-year manufacturer's warranty. Performance satisfaction is guaranteed for one full year.

Phone or Write for **FREE** Information



from Savetime Corp.
Dept. OH0706

2710 North Avenue/Bridgeport, CT
06604

1-800-942-3004/Fax 1-800-606-2028

Name

Address

City State

Zip Email

www.rainhandler.com/oh

To Build a Column

Understanding the types of wood column construction is the first step in their repair.

Houses with porch columns have been built in this country for more than 200 years. These classical and Colonial Revival houses are still popular today, but their quiet dignity is ruined when a rotting column threatens to let the porch roof collapse. Though the columns on public buildings are typically stone, the historic columns on most old houses are made of wood. Before you begin working on your wood column, you'll need to know how it was made in order to make the best repairs.

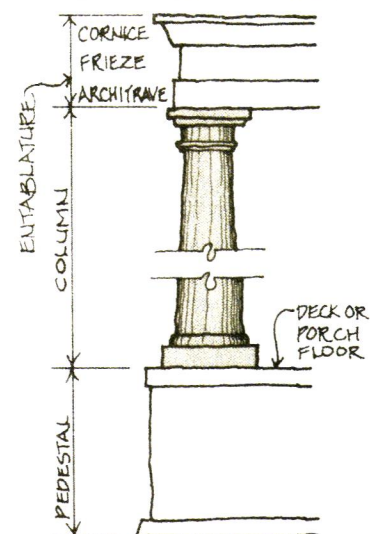
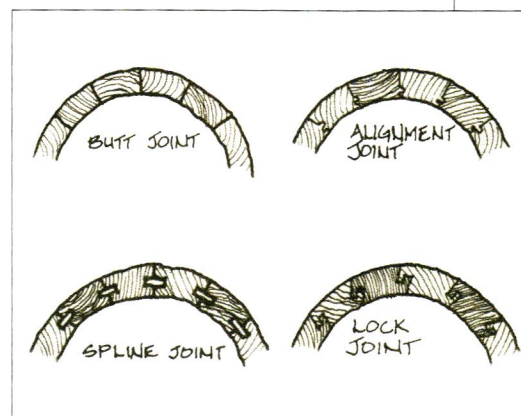
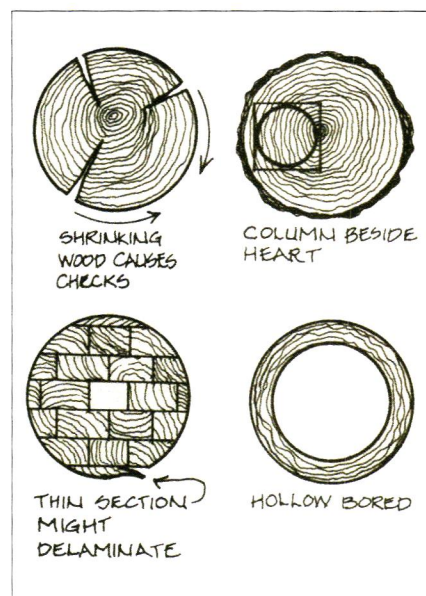
Exterior columns are made of components that work together to provide massive visual and structural support for the entablature and roof framework. The capital visually terminates the column and serves to spread the load from the span above. The round base and square plinth support the column, but the main shaft is the largest component and the part that really does the work.

Solid wood. In the past, short or small-diameter columns were often turned directly from a tree trunk. In many cases, the heart or candle of the tree runs down the center of the finished column. In this type of construction, however, the column almost always develops large cracks or checks because the tree shrinks as it dries. An alternative is to take a large tree and cut a solid blank from beside the heart of the log. With this method, the grain orientation is different, and the wood is less likely to check.

Hollow bored. Another approach is to take a solid wood blank and bore out the center. In the finished column, this approach allows the wood to shrink without the stress that causes checks.

Glued-up. Column shafts are also made by gluing up common lumber into a blank. After the rough blank is complete, it's mounted between the centers of a lathe, and the outer surface is turned down to the proper size and shape for the desired column design. Glued-up columns can carry heavy loads; however, they can fail by delamination—literally coming apart at their seams.

Hollow stave-built. In a hollow, stave-built column, the column is composed of many staves like a sophisticated barrel. Each individual stave is shaped with the correct bevel on its edges and a taper along its length to produce the correct form for the column. Then a set of staves is assembled into a blank. Hollow stave-built columns are more dimensionally stable than other types of construction, but they are subject to glue failure and stave separation. Since the 1890s, manufacturers have developed many proprietary locking joints to improve stave-built columns beyond simple butt joints, so remember to look for one of these systems and document its details before you begin major work.



Porch columns are descended from ancient Greek and Roman temples, where the columns were primary structural components.

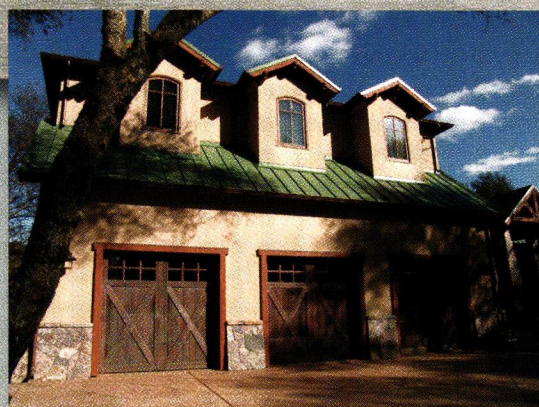
Cross sections (top) show the differences between solid wood, glued-up, and hollow-bored columns. Sets of staves (above) may be assembled into a shaft with simple butt joints, but mechanical interlocking in one of many methods is stronger.

For a list of
SUPPLIERS,
see page 86.



Carriage House Door

COMPANY

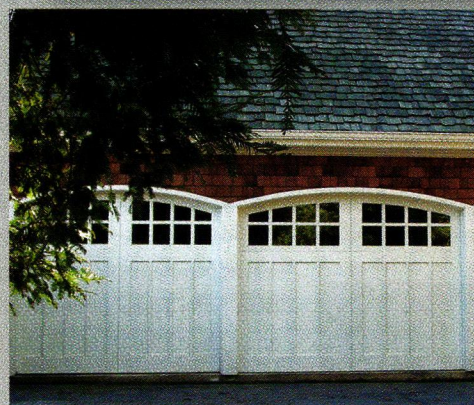


Every beautiful door in our Carriage House Collection offers the timeless beauty, authenticity, and quality of doors constructed a century ago, yet have modern functioning. These doors complement the architecture of older homes as well as newly designed residences. Carriage House Doors are equipped with Liftmaster Professional series garage door openers.

Call For Local Dealer **1-866-890-1776**

www.carriagedoor.com

Circle no. 124



Fine Design



What's Old Is Nouveau Again

A replica from a turn-of-the-century garden at the Ascott Estate in England, the Gallé vase from Haddonstone has the sleek, sinewy lines and leafy design associated with Art Nouveau. Made in England of hand-cast limestone with a waterproofing ingredient to withstand the outdoors, the vase retails in this country for \$1,205. Call (856) 931-701, or visit www.haddonstone.com for details. Circle 10 on the resource card.

Designs on Deco

Art Deco styling is rare on modern bathroom accessories, but the Pinstripe Faucet Collection from Kohler conveys the elegance and luxury of the 1930s gracefully. Featuring traditional cross handles (levers are also available), recurring octagonal lines, and an etched stripe that runs the length of the faucet, the Pinstripe revisits the geometric fascination that defined the Deco era. As shown in the polished nickel finish, the faucet retails for \$709. Visit www.kohler.com, or call (800) 4-KOHLER for more information. Circle 11 on the resource card.



One Pattern, Many Inspirations

As part of its new Biltmore Estate for Your Home line, Purple Sage is introducing its Lace undermount bathroom sink. The beading and scroll design originates from a pair of late-19th century vases that the Vanderbilts later converted to lamps in the family's famous North Carolina estate. The hand-painted, ceramic sink has gold accents and retails for \$1,100. For more information or to order, call (800) 357-4657. Circle 12 on the resource card.



Etched Glass of Tiffany's

This Smithsonian reproduction of a circa 1890 floor lamp by Louis Comfort Tiffany is authentic in every way but one: Wired to accept two 100-watt bulbs, the lamp will burn more brightly than any in Tiffany's day. The etched glass shades, made of hand-rolled art glass using Tiffany's copper-foil technique, crown a base of wrought iron scrollwork. The lamp retails for \$699 (\$629 for museum members). For details, call (800) 322-0344, or visit www.smithsoniancatalogue.org. Circle 13 on the resource card.

Proper Chimney Toppers

A traditional way to add flair and personality to chimneys as well as improve their draft, clay chimney pots fit stylistically with a range of old houses. Superior Clay has been making chimney pots for more than 60 years. The Hannover model shown here was adapted from antique English pots in the fluted Tuscan style popular in the 1800s. Available in six colors in addition to the terra-cotta finish pictured, the Hannover costs between \$800 and \$1,000 depending on shipping. For more information, visit www.superiorclay.com, or call (800) 848-6166. Circle 14 on the resource card.



Federal-Style Flowers

Flower boxes conjure images of quaint old-town charm, but it's hard to find ones that are suited to specific architectural styles. The Paneled Window Box with Solid Brackets from Walpole Woodworkers complements Adam- and Georgian-style houses. Handmade in Maine, the white-stained cedar boxes are stocked in six sizes, ranging from 30" to 72", and priced between \$134 and \$179. Visit www.walpolewoodworkers.com or call (800) 343-

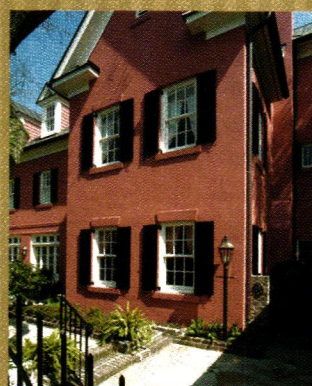
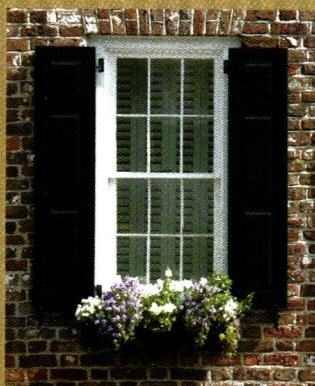
6948 to find store locations. Circle 15 on the resource card.

Custom historical shutters and one-of-a-kind hand-forged hardware.



Know it all.

Tap into history and beauty with Artifex.



No subject fascinates us more than handcrafted historical shutters. In fact, no one knows the subject better than Artifex. We could go on for hours explaining every nook, cranny, and facet of authentic wood shutters and handforged hardware. After all, we learned from the very best. Our parent company, Withers Industries, has been meticulously handcrafting fine wooden shutters for over 30 years.

Over those three decades, Old World craftsmanship and time-honored designs have been the hallmarks of our business. We're obsessed with details, and have elected to use only the finest hand picked

exterior grade wood. As for harmony and design, we have a remarkable appreciation for period homes, and can help you understand, select, or design historically accurate shutters, and hardware, that will bring out the natural beauty of any home.

With Artifex, you can count on an experience, and products, second to none. Be a know-it-all, call Artifex today.

Let us work with you to enhance the beauty and value of your home. To learn which products would compliment your home, email photos to photos@artifexshutter.com.

www.ArtifexShutter.com • 877•618•3587

How Crazy People Paint a House

BY BILL AND JANET RIGBY

People do crazy things for love, and when it came to working on our old house, there was a bit of romance involved. From the start we were determined to do things right, including the exterior paint job. As with many love affairs, those outside the loop don't always grasp what's going on.

The day we arrived in Cooperstown, New York, we were awestruck by a monstrous, run-down, grey Italianate on Elm Street. As we looked for a house to own, we'd walk by, dreaming it could be ours. When we discovered the house was unofficially on the market, we jumped at the chance to buy it.

We spent a year living in a rental as we repaired the house's structural problems. We worked like madmen on the interior, but our neighbors' questions were always the same: When will you paint the outside? We joked that our house should be called *Nightmare on Elm Street* because the ancient, dowdy-grey paint job was failing fast, and years of spot repairs with rusting squares of sheet metal gave it the look of a bandaged prizefighter. We removed the delicate porch skirting to jack up the framing and left the sheathing exposed when we replaced the porch roofs. By the time we were ready to paint the exterior, the house looked worse than when we started. Of course, the project dragged out for six years and if nothing else, gave the neighbors something to talk about. Now that we're finally finishing, we enjoy looking back at their most common questions.

Why are you painting the back of the house first?

People love to see quick results, and we've seen many great paint jobs that start-



BARBARA QUINN

ed on the front of the house and never made it to the back. We took the worst-first approach. Because the back of our house faces south, the sun's ultra-violet light had destroyed all of the paint and most of the siding there. It was also a safe place to road-test the new color scheme.

Is the scaffolding permanent?

Before we started, we bought 42 used scaffold frames at auction. Because the house is huge and we were removing all the old paint and then repairing and prepping the siding before we applied the new coats, we could only manage to complete about one side a year. One friend suggested that if we had rented the scaffold, the work would have gone a lot faster because the meter would have been running on our dime.

As the seasons wore on, we draped our scaffolding with Christmas lights and made wreath bows out of bright-yellow CAUTION WORK ZONE ribbon. (You have to keep a sense of humor about these things, although I can't say our neighbors always laughed with us.) We're pretty proud of the fact that since we finished painting the house, we've sold the scaffolding and gotten all our money back, even while

keeping 12 frames for future maintenance.

Um...are you going to use those colors on the whole house?

We live in a white clapboard and black shutter type of town, so when we began duplicating the house's original color scheme—yellow ochre body, dark brown trim, red highlights, and green shutters—many folks around us were taken aback. Most grew to accept it. Only two people hated it outright and told us so. One of them moved

away and the other one died so it's no longer an issue.

When you're done, won't you have to start all over again?

Paint is as important as roofing for protecting a house. As the skin, it needs to be whole to shield the siding from the damaging effects of sun and water. For many people though, a paint job is just a color change, so these folks are sentenced to endless cycles of scraping and repainting. The first side we painted in 1999 looks as good as the one we just finished. We used the same thorough approach to paint our former house, and it held up so well that, after 13 years, all it needed was a gentle washing and another coat of paint.

What will you do with the rest of your lives?

I guess we've been a little too focused on this project because we don't have a pat answer for this one. Maybe we'll reconnect with the kids. Maybe we'll take a real vacation next summer.

For now, I think we'll just sit back with our gin and tonics and do something crazy—like watch our neighbors paint their house. 🏠

**Subscribe
to Old-House
Journal
Now!**

The Original Restoration Magazine

Call us at 800.234.3797
or visit us online at
www.oldhousejournal.com

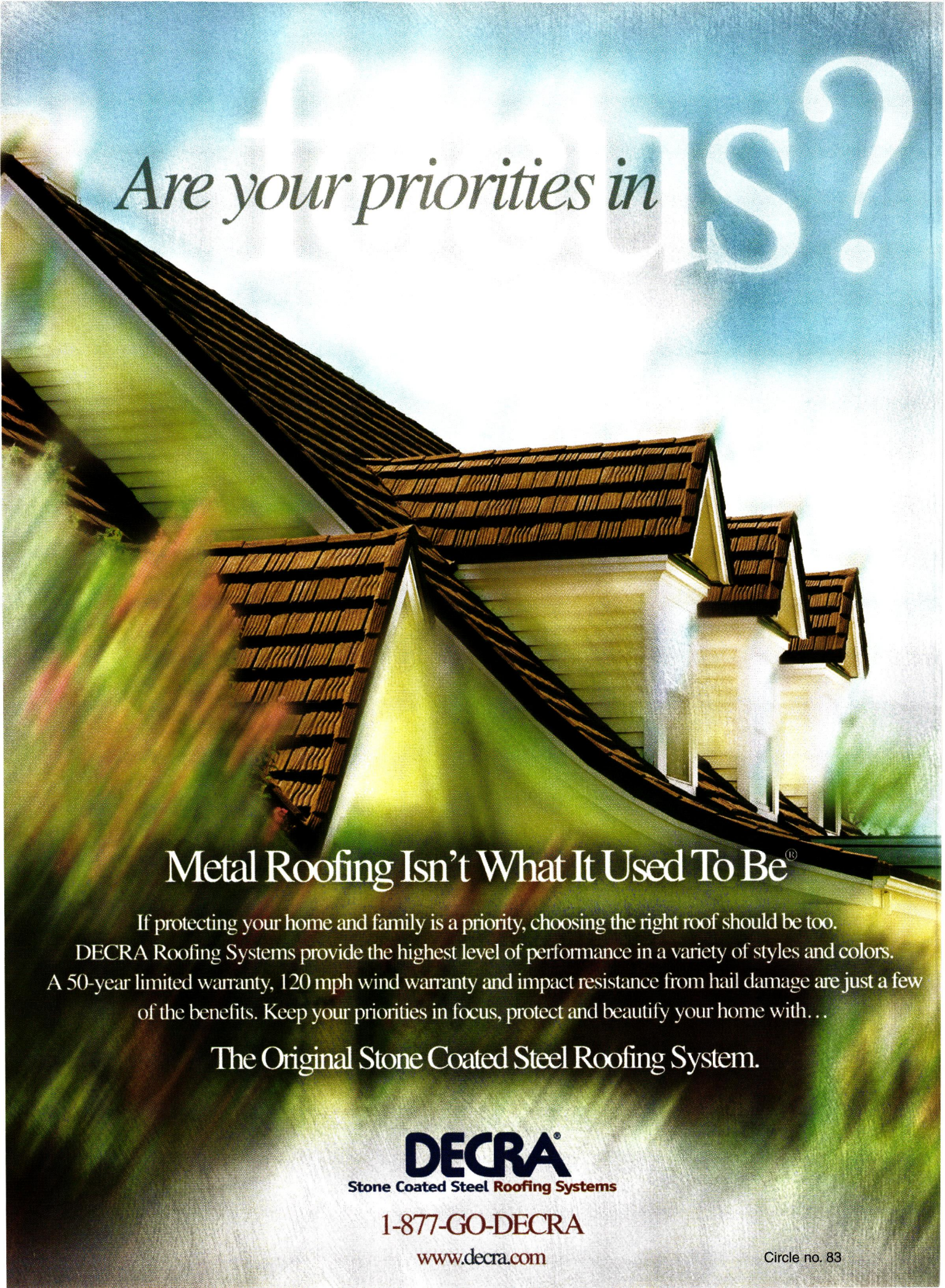


Old-House JOURNAL

When you subscribe to **OLD-HOUSE JOURNAL**, you'll discover how to blend the elegance of yesteryear with today's modern amenities. Step-by-step instructions, expert "how-to's," and unique insight will help you to recapture your home's personality and promise. An authority on homes of every style and every era, **OLD-HOUSE JOURNAL** provides cost-saving tips, beautiful interior schemes, and resources for authentic and reproduction architecture in every issue.

Best of all, **OLD-HOUSE JOURNAL** chronicles the real-life successes of fellow restorers. Their advice for living in an ever-changing renovation environment, and a subscription to **OLD-HOUSE JOURNAL** means you're never alone. Together, we'll work to give your older home a brand-new beginning.

visit us online at www.oldhousejournal.com



Are your priorities in

Metal Roofing Isn't What It Used To Be[®]

If protecting your home and family is a priority, choosing the right roof should be too.

DECRA Roofing Systems provide the highest level of performance in a variety of styles and colors. A 50-year limited warranty, 120 mph wind warranty and impact resistance from hail damage are just a few of the benefits. Keep your priorities in focus, protect and beautify your home with...

The Original Stone Coated Steel Roofing System.

DECRA[®]

Stone Coated Steel Roofing Systems

1-877-GO-DECRA

www.decra.com

Circle no. 83

Standard Procedures

Growing miniature plants with storybook shapes and Victorian formality is easy, with a little know-how.

ARTICLE AND PHOTOS
BY LEE REICH

In the world of gardening, a standard is a plant whose naturally wild shape has been tamed to grow as a single, strong stem capped by an unrestrained mop of leaves. Because they're miniatures, standards don't overpower average-sized spaces, and because their lollipop shapes resemble storybook-perfect trees, they're endearing. Standards were popular in the Victorian era thanks to their neat formality, which lent a dose of intimate yet upscale decoration to houses and gardens. In small herb gardens, standards frequently marked the intersections of axial features such as paths, and on patios, their crisp shapes framed doors to greet visitors.

Today, standards can be a charming addition to many styles of well-dressed old houses. Used alone, a standard becomes an exclamation point, drawing attention to windows, doors, or other architectural highlights. Grouped together in a cozy cluster, standards become their own stylishly manicured area of interest.

Fashioning Standards

While nurseries mass-produce standards by grafting the bushy top of one plant onto the straight trunk of another (a technique used for making standard roses, sometimes called tree roses), at-home gardeners must develop their standards through selective pruning over time. The process is a forgiving one, if you're armed with patience and some basic knowledge.

You may use a plant grown from seed, a rooted cutting, or an established bushy plant to begin forming a standard. While an established, bushy plant requires that you first lop all stems down to soil level, it will take shape faster than cuttings or seedlings because its root system is already well developed.

When nurturing a fledgling stan-



Trained to balance upon a single stem, the well-heeled, rounded heads of standards (above) make a showy statement wherever they are placed, alone or in groups.

When a growing standard has reached the desired height, pinch off the top bud, and the head (left) will start to form.

dard, it's important to provide enough water, sun, and fertilizer to encourage vigorous growth. Allow only one main stem to grow; it will be the trunk of the finished plant. Select a shoot for the main stem that seems robust and is growing upright from low in the plant. Tie the stem to a stake every few inches to keep it straight with its top bud high and to suppress other shoots from growing below.

Depending on the plant's natural bushiness and vigor, other shoots may continue to sprout, so be sure to remove any sprouts close to the ground. If you snap them off immediately, they will be less inclined to grow back. Shoots that sprout higher up along the main stem contribute to the plant's total growth and help thicken the developing trunk, but can also rob the plant of some of its vigor. So use your judgment. If the plant is hale, pinch the shoots back to a single leaf. On a weaker plant or one started from seed, allow shoots on the stem to grow out a few inches before pinching off their growing tips. That helps the plant garner strength because there are more leaves to perform photosynthesis. As a general rule, weaker plants should be pruned less often than vigorous ones.

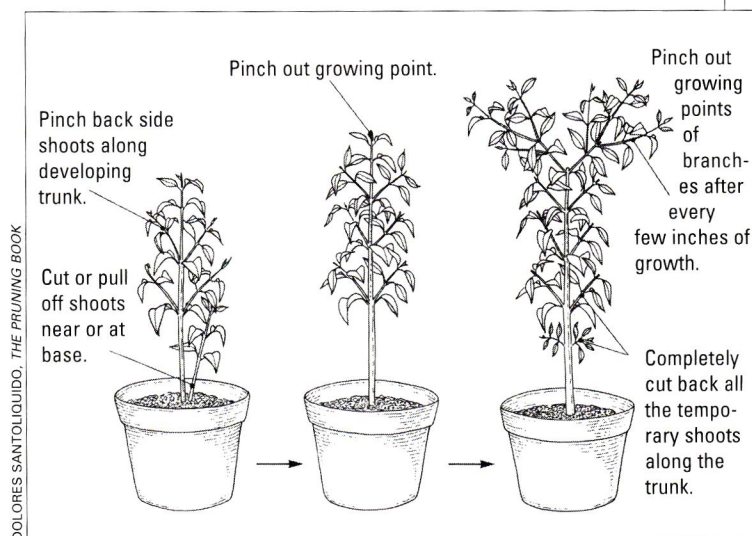
Once the heads have formed, they require periodic trimming to keep their manicured shape.

Proportion Is Key

Once the stem reaches the desired height, it's time to start forming the mop head. The ideal height of the trunk depends on the density and size of the leaves. Rosemary, a naturally bushy plant often grown as a standard, has thin, huddled leaves that look just right as an 8" ball capping a 12" trunk, while the large, broad leaves of bay laurel, which also makes a nice standard, look better as an 18" ball atop a 4' trunk.

To begin forming the head, pinch off the top of the main stem. Because the top bud produces hormones that suppress shoots from growing below, removing it allows new shoots to form near the top of the stem. To create a dense head, pinch those new shoots off after every few inches of growth. You can also completely cut away any remaining shoots or leaves lower down on the trunk.

Once your standard is full grown, periodic pruning is a must. Continue to snap off or cut away any shoots that grow from the



Growing a standard is straightforward if you follow a few simple pruning guidelines.





Nature's Finest Siding

Get the look and color you want, and the durability and protection your project needs with Cedar Valley Shingle Panels.

Our shingle panels are handcrafted using 100% western red cedar, one of nature's most durable, insect resistant construction woods.

And, with two coats applied by our factory-authorized stainers, your project will be beautifully protected for 35 years!

No outside wall treatment, natural or man-made, protects better. See your nearest Cedar Valley dealer or our website for complete warranty details.



CEDAR VALLEY

Handcrafted Shingle Panels

Nature's Finest Siding

www.cedar-valley.com • 1-866-202-9809

Circle no. 183



ABATRON, INC.

For FREE CATALOG Call 1-800-445-1754

Restoration and Maintenance Products

*Specified by U.S. Government Agencies,
Architects & Contractors*

Abatron Systems

meet and surpass standards for wood, stone, concrete and metal restoration. They are based on epoxies, urethanes and other polymers, and have an extensive range of properties.

Some of the most popular products:

Wood Restoration

WoodEpoxy: structural adhesive paste fills and replaces missing wood. It is applied in any thickness, and can be sawn, nailed, stained and worked like wood.

LiquidWood: restores structural strength to rotted wood.

Both products permanently restore structures, windows, columns, statuary, boats, etc., and impart water and insect resistance.

Concrete, Stone, Masonry Restoration

AboCrete permanently repairs and resurfaces concrete driveways, pool decks, loading docks, warehouses, etc.

AboWeld 55-1, a sag-resistant version of AboCrete, excels on stairs, statuary and vertical surfaces.

AboWeld 8005-6 bonds new concrete to old concrete permanently.

AboCoat & Abothane Series: floor, wall, tank and tub coatings. Solvent, water and solventless systems.

AboJet Series of structural crack-injection resins. Wide range of properties.

Moldmaking & Casting Compounds

MasterMold 12-3: non-toxic polyurethane paste for making flexible molds of architectural components, capitals, statuary, reliefs, etc. Great dimensional memory. Reuseable.

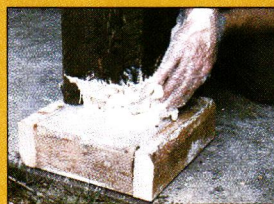
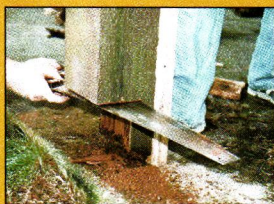
MasterMold 12-8: liquid version of MasterMold 12-3.

AboCast 4-4: liquid moldmaking and casting compound. Machinable.

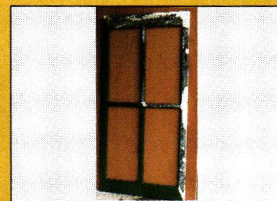
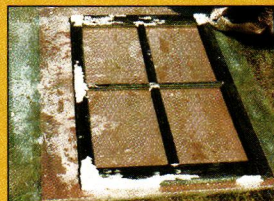
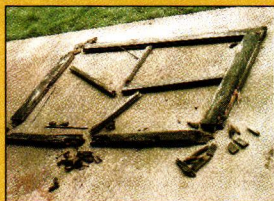
WoodCast: lightweight interior and exterior casting compound.

AboCast 8: versatile clear casting compound.

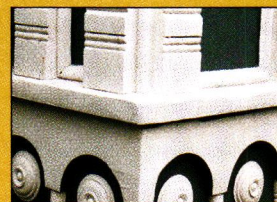
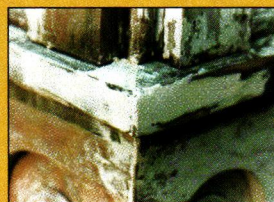
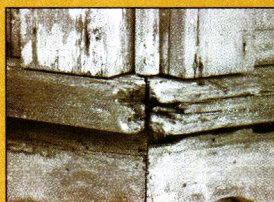
Structural Adhesives, Sealants & Caulks: wide selection for most environments.



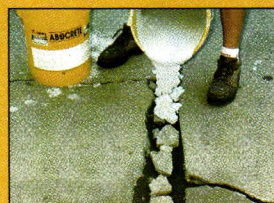
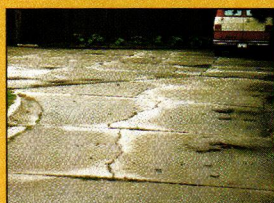
Rotted loadbearing column base sawed off and replaced with **WoodEpoxy**.



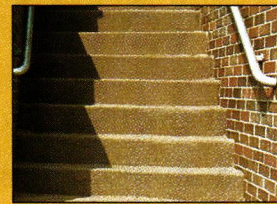
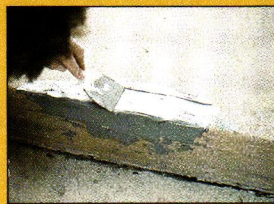
Antique window sash consolidated with **LiquidWood** and rebuilt with **WoodEpoxy**.



Consolidation and rebuilding of rotten windowsill with **LiquidWood** and **WoodEpoxy**.



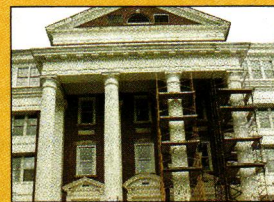
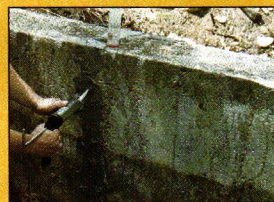
AboCrete is much stronger than concrete and bonds permanently.



AboWeld 55-1 shapes without forms. Outlasts and outperforms concrete.



MasterMold makes molds of architectural elements in situ.



AboJet for structural crack-injection

ABATRON everywhere...in all kinds of packaging.

5501-95th Ave., Dept. OH, Kenosha, WI 53144 Tel: 262-653-2000 1-800-445-1754 Fax: 262-653-2019

Website: www.abatron.com ISO 9001:2000 Registered

Circle no. 228



A hothouse full of standards shows some of the great variety of plants—from flowering to evergreen—that can be used to grow these neat, attractive, living sculptures.

experience growing them as standards, and they evoke the past with their form.

You may be surprised to see some plants that are usually grown as annuals on the standards list. They can, in fact, develop woody trunks when grown as perennials, but they will need protection from the cold during the winter. Because standards are miniatures that look good indoors and out, they're easily moved inside when cold weather approaches. That's what I do with my standard rosemary plants, which stand guard at my windows until spring returns. 🏠

Standards and a host of other special pruning techniques are the subject of Lee Reich's The Pruning Book.

trunk or ground at the plant's base. As for the head of the plant, trim back branches regularly to keep it to size, and periodically shorten a branch or two within the head to prevent overcrowding and stimulate the growth of some fresh, young sprouts.

Just about any bushy plant can become a standard, but the most upright, vigorous varieties of individual species are the easiest to train. For this reason, fuchsia fanciers often choose the Annabel, Tennessee Waltz, and Hidcote Beauty varieties for standards. If you are hoping to form a standard with a languorous, weeping head, you'll need to force a weeping variety up to head height or learn to graft two different varieties together.

In addition to fuchsia, rosemary, bay laurel, and English ivy, other plants commonly trained as standards include coleus, geranium, flowering maple, heliotrope, marguerite, and verbena. Because all of these plants were introduced to the United States at least 100 years ago, we have decades of

 **MORE FROM OLDHOUSE-JOURNAL.COM**

For related stories online, see "A Sampler of Shrubs Worth Seeking," "Arboreal Americans," "Made in the Shade," "Playing Garden Sleuth," and "Whacking Wicked Weeds." Just click to "The Magazine" section, and go to the alphabetical list of recent features.



Standards look great inside an old house or out, but those living in harsh climates will need to spend winters indoors.

Arbors and pergolas, supports for flowering vines, took root in the ancient world and grew to be integral garden features.

Early in human history, someone staked a vine to improve fruit production and realized that the shade it cast felt mighty good on a hot day. It was just a matter of time before similar supports were expanded into sunshields over outdoor work areas, seats, and walkways and that these would evolve to become ornamental garden structures—arbors and pergolas—used as focal points, gateways, and outdoor rooms.

Arbors and pergolas are variations of the same idea. In simplest form, an arbor is composed of upright posts crossed by slender poles that support vines, while a pergola has dominant piers, often covers a walkway, and stretches across a longer distance. The term arbor is generally applied to an arched structure, while a pergola is thought of as flat-roofed. Nonetheless, some people confuse the two. In fact, Victorians used the words *pergola*, *arbor*, and *gallery* interchangeably. However, many people see a subtle distinction in their construction: an arbor bears lattice strips that run

Assyrian king Ashurbanipal basks beneath an arbor in this relief from 660 A.D., evidence of the long historical precedent for such garden structures.



THE TRUSTEES OF THE BRITISH MUSEUM



MICK HALE / WAVE HILL, A PUBLIC GARDEN AND CULTURAL CENTER

Down the Ornamental

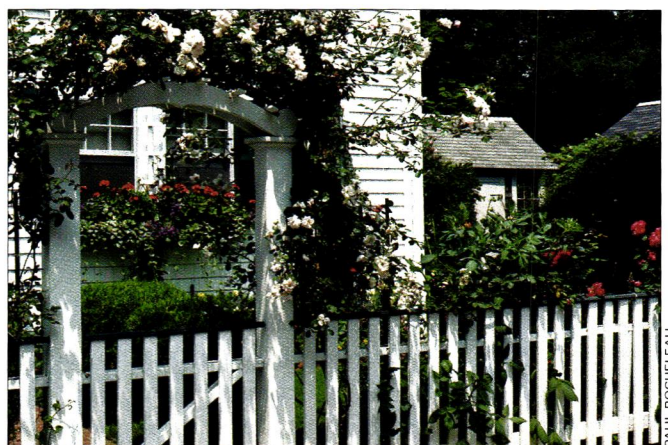
Garden

BY SUSAN E. SCHNARE



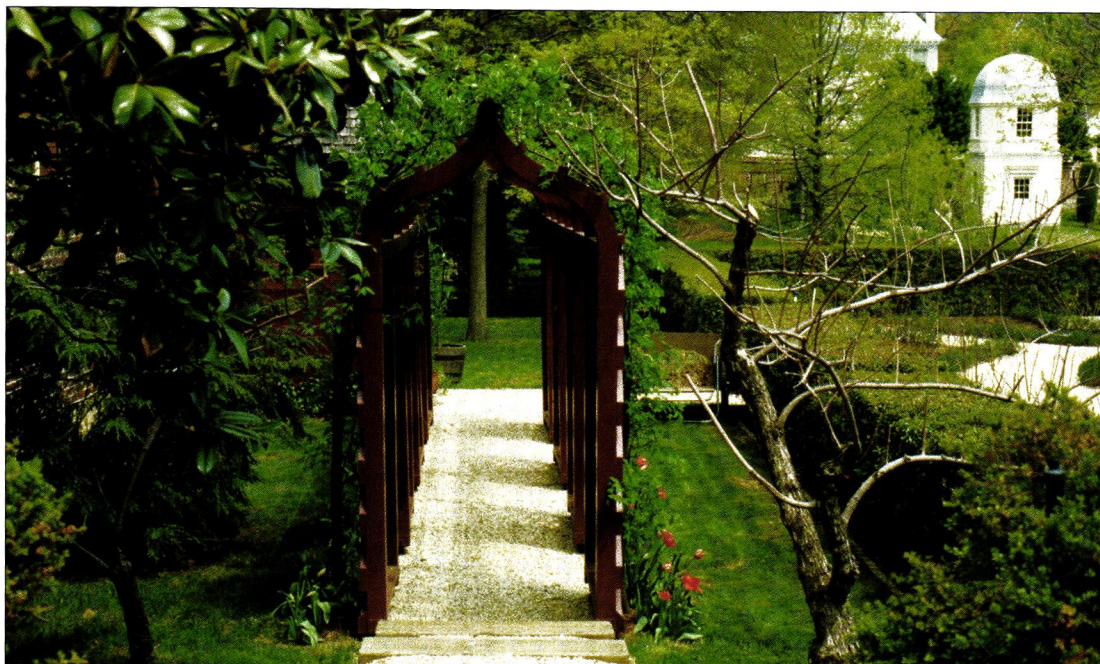
A historical columns define an Arts & Crafts pergola at Wave Hill in New York, whose gardens date to 1903.

Path



PAUL ROCHELEAU

Bursting with roses, a fence arbor greets visitors to a home on Martha's Vineyard.



Arbors from the Colonial era tended to be small and unrefined, but this reproduction (above) sits in the William Paca Garden in Annapolis, Maryland—a garden designed in 1760—and boasts a Gothic architectural motif. A German illustration from about 1600 (right) shows how arbors were used for celebrations.



parallel to its length, while a pergola has rafters laid perpendicular to its main axis.

Both structures have their roots in the ancient world. By the time of the ancient Greeks and Romans, arbors were regular features in gardens, and they've been blooming ever since, from medieval European gardens to Victorian landscapes.

A Many Splendored Structure

Arbors are natural multi-taskers. They can form a shady path, lead to another part of the landscape, screen a service area from sight, or bear a vine on latticed roofs that dangle clusters of flowers or fruit for easy picking. In their most

refined forms, arbors are made from painted latticework that is curved and molded into elegant arcs and cloaked with rare vines. In the restored baroque garden at Palais Het Loo in the Netherlands, arbors of curved deep-green lattice-covered walkways in the Princess Garden, which was originally laid out in 1687. The arbors probably shielded Princess Mary and her ladies from public view as the royal entourage enjoyed fountains, aviaries, and statuary within the arbor and gazed out at the parterre through windows puncturing its sides.

Arbors have been used in North American gardens since colonial times, but their earliest iterations were built on a

With its gracious curving latticework, the arbor cloaked in greenery at Palais Het Loo in the Netherlands is an example of a baroque arbor in its most elegant, extravagant form.



small scale and appeared less refined than the later re-creations we are familiar with today. An elegant exception is the restored arbor in the Paca House Garden in Annapolis, Maryland, which is a replica of a typically small early arbor.

By the mid-19th century, this picture had changed with Victorian landscapes making lavish use of arbors as garden ornaments. In 1856, tastemakers such as Shirley Hibberd considered arbors suitable for any situation. The quintessential British garden writer, Hibberd felt that supplying arches and arbors with the “proper individuality of character” allowed them to fit into any scene, be it garden or woods.

In *Rustic Adornments for Homes of Taste*, Hibberd illustrated a wire arbor that he thought handsome, reasonably priced, and useful for “spanning paths, breaking angles, or heightening the interest of an object seen through them.”

The Colonial Revival Resurgence

Embellished with romance of the ages, the arbor in all its possible variations reached its height of popularity at the turn of the 20th century when countless versions were created in Colonial Revival gardens. Many of these arbors still exist, and others can be studied in old photographs or plans for ideas. Arbors found on the grounds of an



Elaborate medieval arbors debuted in the book, *Dream of Poliphilus*, in 1500.

old house may be original, or they can be reproductions from the 1920s and '30s, a time when many historic landscapes were being re-created. Restored Colonial Revival gardens often contain arbors remarkably similar to those depicted in medieval Flemish and Dutch illustrations. While in Stockbridge, Massachusetts, to design his masterpiece landscape Naumkeag, the prominent Boston landscape architect Fletcher Steele created his ideal image of a colonial landscape between 1928 and 1933 for the newly relocated and restored 17th-century Mission House. Steele explained his rationale for the simple, unpainted arbor he placed outside the back door in a discussion of "out-of-door rooms" in his 1924 book, *Design in the Little Garden*: "In the old Colonial days rarely more than one step separated the kitchen floor and the stone or brick platform just outside the house, where a large part of the summer work was done under the protection of a grape arbor."

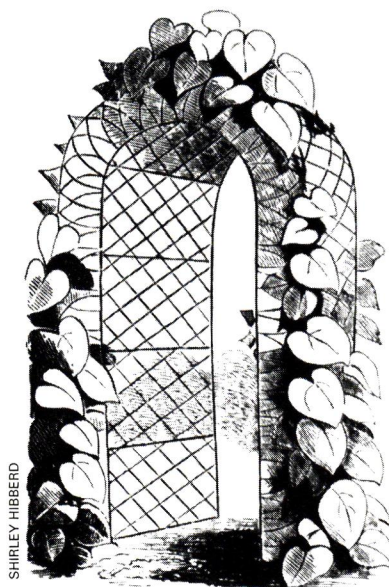
Pergolas in the Arts & Crafts Garden

Along with rose arches and bowers, pergolas were perfectly suited to the ideology of Arts & Crafts gardens because they helped create outdoor rooms that aided the commune with nature and because they exhibited such fine craftsmanship. The pergola, which is said to be borrowed from Italian Renaissance features, is basically a long arbor with more dominant upright posts (often they are columns) or stone piers and a flat roof. It became an essential part of the Arts and Crafts garden, particularly when associated with roses.

Though pergolas could take many forms, some designers were unequivocal about placement. In her 1912 book, *Garden Design in Theory and Practice*, Madeleine Agar pronounced that the pergola as a covered way should lead somewhere, a requirement easily satisfied by placing the pergola where it could lead to, from, or across a rose garden. Pergolas are still placed around the edges of landscapes or leading to and from pathways, and many of them, often draped with climbing roses, can still be found and enjoyed in many private and public gardens today.

Wisteria blooms abound on an arbor at Italy's Villa D'Este in Tivoli, a World Heritage site and one of the best existing examples of Renaissance architecture and culture. This elaborate garden's layout had a critical impact on landscape designs throughout Europe.

SUSAN E. SCHNARE



This pastoral arbor first appeared in Shirley Hibberd's 1856 book, *Rustic Adornments for Homes of Taste*.

As the 20th century progressed, there was a growing sense that pergolas didn't belong everywhere. In 1921, Francis King, author of the *The Little Garden*, called for excluding pergolas from small gardens because they are "so difficult to use properly, and so atrocious when out of place." By 1948, George M. Taylor—coincidentally the author of another book entitled *The Little Garden*—related how he removed his rose-covered pergola, not because of the work involved in maintaining it, which he thought considerable, but because of space considerations. Taylor wrote, "It was beautiful, but it took up too much room. I had come to the conclusion that this pergola made the place look over crowded."

Materially Speaking

In 1924, Steele described how "the old way" of building a simple rustic arbor was to take cedar, chestnut, or locust posts, 10' to 12' tall and cleaned of their bark, and set



SUSAN E. SCHNARE



T.J. BLACKHERNS II / MAYMONT HOUSE MUSEUM



A simple arbor (above) in the re-created garden at Colonial Williamsburg evokes another time. Resembling a sculptural piece of art, the unusual rose arbor at Maymont (left) in Richmond, Virginia, proves that creative designs are limited only by a gardener's imagination.

them 3' to 4' into the ground in two rows between 6' and 8' apart. White cedar or spruce poles were then tacked on from post to post in ladder-like fashion. On top of that, a second layer of poles was laid in the opposite direction to form a mesh. While chestnut posts may be hard to come by today, Steele's directions still apply when using modern materials to build an arbor for an old-house garden.

For pergolas, landscape architect Robert Gridland offered the following dimensions in 1922: posts preferably 12" in diameter at the base but at least 8", clearance under the center of about 8', and a width of 8' measured from the center of one post to the center of the one opposite. To ensure the best proportions, he suggested a clearance under the side beam of 7'2".

Designers generally agreed that while pergola posts and columns should be smooth or even painted, the materials for the roof must be rough enough to be



An abundance of colorful roses scale this pergola from a 1920s illustration, which shows why these garden accessories became a popular way to create warm, inviting pathways in the early 20th century.

“gratefully gripped by the tendrils of the vine,” according to Steele, and easy to replace when old.

The Well-Dressed Arbor

To effectively cover an arbor, a vine must be hardy and vigorous and have very long branches or canes. Over the past 200 years, gardeners have recommended wisteria, clematis, climbing roses, Dutchman’s pipes, Virginia creeper, and grapes for training on arbors, as well as trumpet vines, climbing hydrangeas, acacia, and honeysuckle. All are still available.

Gardeners in warmer regions can select from a wide array of preferred vines, including jasmine and passionflowers, but should be careful to avoid vigorous vines—think kudzu—that can become invasive. In the South, sweet autumn clematis becomes an unruly garden resident, and no one in their right mind, whether living in the North or South, will plant bittersweet and silverfleece vine, which are still available despite their capacity for overzealous growth.

The perfect vine exists for just about every situation. The lovely fragrant *Clematis montana* and *Clematis paniculata* are excellent in most northern conditions. With their red, yellow, or orange flowers,

trumpet vines—beloved by hummingbirds—are also a good choice, as is wisteria, which offers a potent fragrance dispensed from lavender and white racemes. The less flashy climbing hydrangea, acacia, and Virginia creeper will tolerate shade and poorer soil. An added bonus, you may be able to find Virginia creeper for free, as it often masquerades as a roadside weed.

A newer option for the progressive gardener is the hardy kiwi. Able to sustain temperatures as low as -40 degrees Fahrenheit and tolerant of shade and most soils, except soggy sites, the hardy kiwi comes in two leaf colors: glossy dark green or variegated green, white, and pink. As a bonus, if both male and female plants are present, the kiwi bears a bountiful crop of grape-sized, vitamin-packed fruit.

All vines require occasional trimming and tying-in (securing to the arbor), as well as annual pruning and removal of dead and old vines. Roses, which are not vines but shrubs producing long canes, need to have dead, diseased, and old canes removed to the base regularly. With all vines, the timing of pruning is critical and depends on the vine’s blossoming period. Pruning spring bloomers before blossoms arrive can result in a plant with no flowers for a whole year. Most vines will benefit from the same care



BRITISH DEPARTMENT OF THE ENVIRONMENT, FOOD AND RURAL AFFAIRS

The pergola in Maymont’s Italian Garden sports classically styled columns and decorative rafter tails, the favored design when the garden was created at the turn of the 20th century.



SHERRI CONLEY MAYMONT HOUSE MUSEUM

recommended for garden shrubs, including watering, composting, and mulching.

For the most part, avoid placing an arbor under a large tree whose roots will compete with the vines for nutrition. In the case of a rustic structure in the woods or an arbor located in a shady area, it’s important to choose a suitably woodsy vine, such as the Virginia creeper, that can tolerate low-light conditions and poor soil.

Arbors and Pergolas Today

Perennial in their appeal, arbors and pergolas support flowering and fruiting vines and provide shady retreats even today. In smaller gardens, it may be hard to find enough land for a pergola, but there’s usually room for an arbor of some kind. Space-challenged rose lovers might follow Gridland’s advice to tie together border



An arbor dripping with laburnum flowers at London's Hampton Court Palace invites visitors to stroll the grounds and explore the gardens, some of which date to the 17th century.

beds along walkways by spanning them with rose arches, spaced 15' to 20' apart.

Besides being attractive and romantic landscape features, arbors and pergolas have always had a practical side. They screen undesirable views, draw the eye away from a less attractive area, invite a visitor to wander into another space, and form a buffer of lattice and leaves between the private retreat in the backyard and the street noise and cars out front.

Arbors are also a link in our relationship with the earth, which conspires in complex ways with the sun to grow the vine; then we tie the vine to a framework of sticks and stand gratefully in its shade, full of appreciation and wonder. 🏡

Susan E. Schnare is principal of Mountain Brook Consulting, a landscape and preservation design firm (www.mtnbrook.com).



Framing a gated entrance, a simple arbor adds charm to the surroundings, showing why these structures have been a good fit with old houses for centuries.

For a list of
SUPPLIERS,
see page 86.

 **MORE FROM
OLDHOUSE-
JOURNAL.COM**

For related stories online, see "A Sampler of Shrubs Worth Seeking," "Arboreal Americans," "Made in the Shade," "Playing Garden Sleuth," and "Whacking Wicked Weeds." Just click to "The Magazine" section, and go to the alphabetical list of recent features.

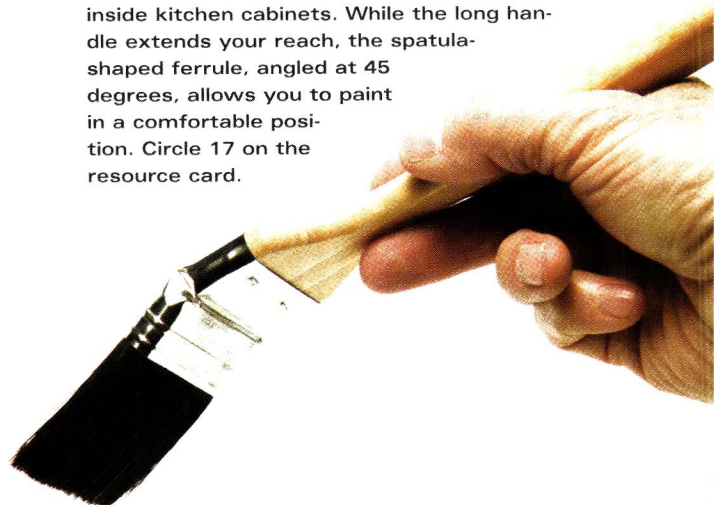


Stripping paint from old houses is often notoriously difficult because of curved moulding profiles and other intricate architectural shapes. That's where shave hooks come in. Used like a scraper, they help remove paint, glue, and finish from plaster or wood in awkward areas. Made in Sheffield, England, Crown's three-piece set has solid beech handles and steel blades with straight, pointed, and rounded edges to fit smooth, angled, or curved surfaces. Retailer Hartville Tool (www.hartvilletool.com) sells the set on this side of the Atlantic. Circle 16 on the resource card.



PURDY

Don't be limited by the name. The radiator brush from Torrington Brush Works (www.torringtonbrush.com) may have been designed for painting behind a radiator or between its fins, but the brush also comes in handy for painting other hard-to-reach areas, such as behind gutters or inside kitchen cabinets. While the long handle extends your reach, the spatula-shaped ferrule, angled at 45 degrees, allows you to paint in a comfortable position. Circle 17 on the resource card.



Paint Tools Lost & Found

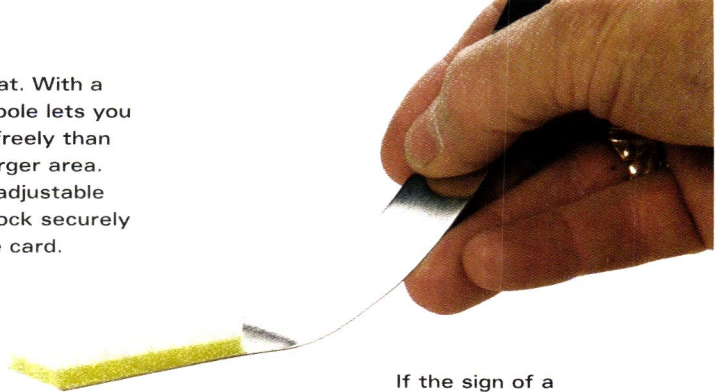
From prep work to cleanup, there's a product to solve every tricky painting issue.

BY CATHERINE SISKOS

Like the proverbial horse and carriage, old houses and paint tend to go together, and at times, the former's need for the latter seems positively insatiable. With that in mind, we asked OHJ contributing editor and painting expert, Steve Jordan, to list some of his can't-live-without paint tools, and then we added a few of our own ideas for good measure. The tools shown here run the gamut of tasks—from stripping to painting to cleaning up—and have design features that facilitate the detailed, demanding business of painting houses. None of these tools are new ideas, although their absence from big-box store shelves may give that impression. In fact, many of these tools have been staples of old-house owners and mom and pop hardware stores since, well, the days of the horse and carriage. 🐾

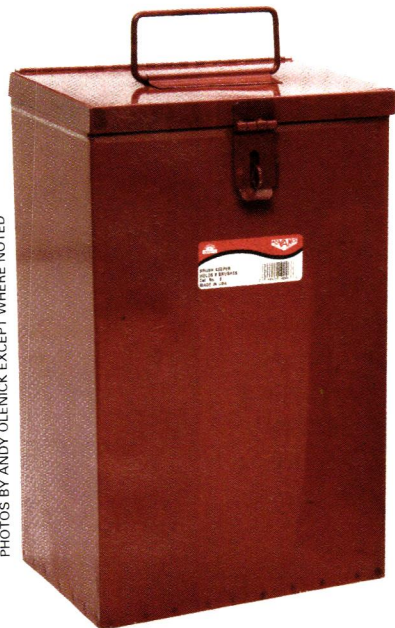


For painting ceilings, extension poles can't be beat. With a brush or roller attached at one end, the pole lets you stand on the ground and move more freely than you could from a ladder to cover a larger area. Purdy (www.purdycorp.com) makes adjustable poles ranging from 2' to 16' long that lock securely in place at 6" intervals. Circle 18 on the resource card.



If the sign of a useful tool is how much it helps you cut corners, then the bender paint pad may qualify as indispensable. This specialty tool from the Warner Manufacturing Co. (www.warnertool.com) has a 9" bendable aluminum handle attached to a pad that lets you paint the underside of a door while it's still hinged in place. The narrow pad is perfectly sized for painting the door edges, too. Circle 22 on the resource card.

PHOTOS BY ANDY OLENICK EXCEPT WHERE NOTED



A trifecta of efficiency, this stainless steel, rust-proof brush keeper from Advance Equipment Manufacturing Co. (www.advance-equipment.com) is ideal for cleaning, storing, and transporting paint brushes. The interior holder has slots for hanging six brushes and lifts out to anchor on top of the box so that brushes can drain easily after soaking in solvent. Storing the brushes inside helps bristles retain their shape for the next paint job. The company also makes a larger brush keeper with 10 slots. Circle 19 on the resource card.



Reputed to be the best for applying varnish or oil-based paint, the badger brush is also the tool of choice for creating a faux finish, such as a mottled, marbled, wood-grained, or stippled effect. The trick is to use a light touch and paint only with the brush tip. New York retailer Janovic (800-772-4381) sells this all-natural badger brush made by E&W Manufacturing. Circle 23 on the resource card.

Painting window frames and sashes demands precision. With its tapered head of abundant natural bristles, Omega's pointed sash brush gives you the control to paint clean edges in narrow places. Fine Paints of Europe (www.finepaintsofeurope.com) sells the Italian-made brush in assorted sizes in this country. Circle 20 on the resource card.



Attach a paint brush to this bicycle-pump look-alike and harness the cleaning power of centrifugal force. The paint brush spinner from Shur-Line (www.shurline.com) cleans and dries paint brushes in a matter of minutes rather like a wet dog shaking its coat, but because of the messy spray, use the spinner outside. Circle 21 on the resource card.

MORE FROM OLDHOUSE-JOURNAL.COM

For related stories online, see "Choosing Exterior Paint," "Colors for a New Century," "Exterior Stripper Primer," "Looking Out for Lead Paint," "Making Sense of Paint Strippers," and "The Vary Best Colors." Just click to "The Magazine" section, and go to the alphabetical list of recent features.

Making Porch Lights a Glowing Success

A glimpse back in time can help guide you to fixtures suitable for your old house.

BY DEMETRA
APOSPOROS

There's a reason why so many historic districts offer guidelines on porch lights: It's easy to choose the wrong one. We've all seen houses that are historically accurate down to their mousetraps, yet sport those oversized carriage lights mistakenly associated with the Colonial era. (We aren't sure why those came into fashion, exactly, but that's another story.)

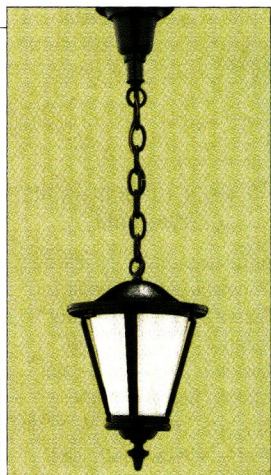
Determining what kind of porch light is appropriate for your old house can be tough because lights are such ephemeral objects. Fashions change, and lights are subject to changing more often than most house parts owing to their small size and the big cosmetic punch they carry. In addition, the thinking on what makes a light right has varied over time. Take, as one example, a 1932 issue of *Home Architecture*, which advised that "good entrance lighting will brighten the doorway, emphasize its architectural

charm, light the faces of guests, and radiate a cheerful hospitality." Yet, when it came to specifics on the placement and style of those entrance lights, the same article offered up a laundry list of options considered appropriate at the time: brackets or lanterns, wall-mounted or ceiling fixtures, lights hung above the door, or lights flanking it.

The good news is more than one light type can be the right choice, as evidenced by the wide array of originals we've spotted on porches through the years. While we can't be sure of what lit up your porch or front door when your house was new, we can show you some possibilities that are appropriate for a range of architectural styles and eras.

Station Oil Lamps

Some of the earliest porch lights were wall-hung oil lamps, such as station lamps, which evolved from hand-held utility



**Single-Chain
Pendant**



PAUL ROCHELEAU

PETER BARR



PAUL ROCHELEAU



AURORA LAMPWORKS



Iron Gas Lights

lights in the mid-19th century. Featuring a simple whale-oil or kerosene-burning flame inside a glass chimney that was contained within a tin case, this style is known as a square tubular lamp. Widely marketed by manufacturers such as Dietz and Russell & Erwin by the 1860s, the lamp was advertised in an 1897 Sears catalog as giving "very bright light, equal to the best gas jet," that wouldn't blow out in a strong wind. While these lanterns aren't fancy, they are appropriate for vernacular buildings, such as farmhouses. The model pictured here is adapted for modern use and is produced in limited quantities. It fea-



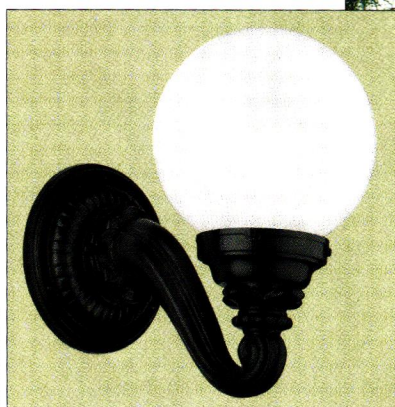
W.T. KIRKMAN

Station Oil Lamps

tures an oil tank with a 15-hour burning time that averages 10 candle power and, like the originals, has a reflective plate behind the flame that helps direct the light.

Iron Gas Lights

Typical of the ornamental ironwork popular for gas street lamps at the height of the Victorian era, gas entrance lights featuring fancy scrollwork, brackets, and strapwork supporting panels of seeded or frosted glass became common by the late-19th century. Because they were meant to be decorative, the lights were at home perched above a gate or door, positioned next to one, or sitting prominently atop a post installed beside the sidewalk. Because the earliest versions of these lights were powered by gas, they required vents on their pyramidal canopy hoods. For a time,



Bracket Light

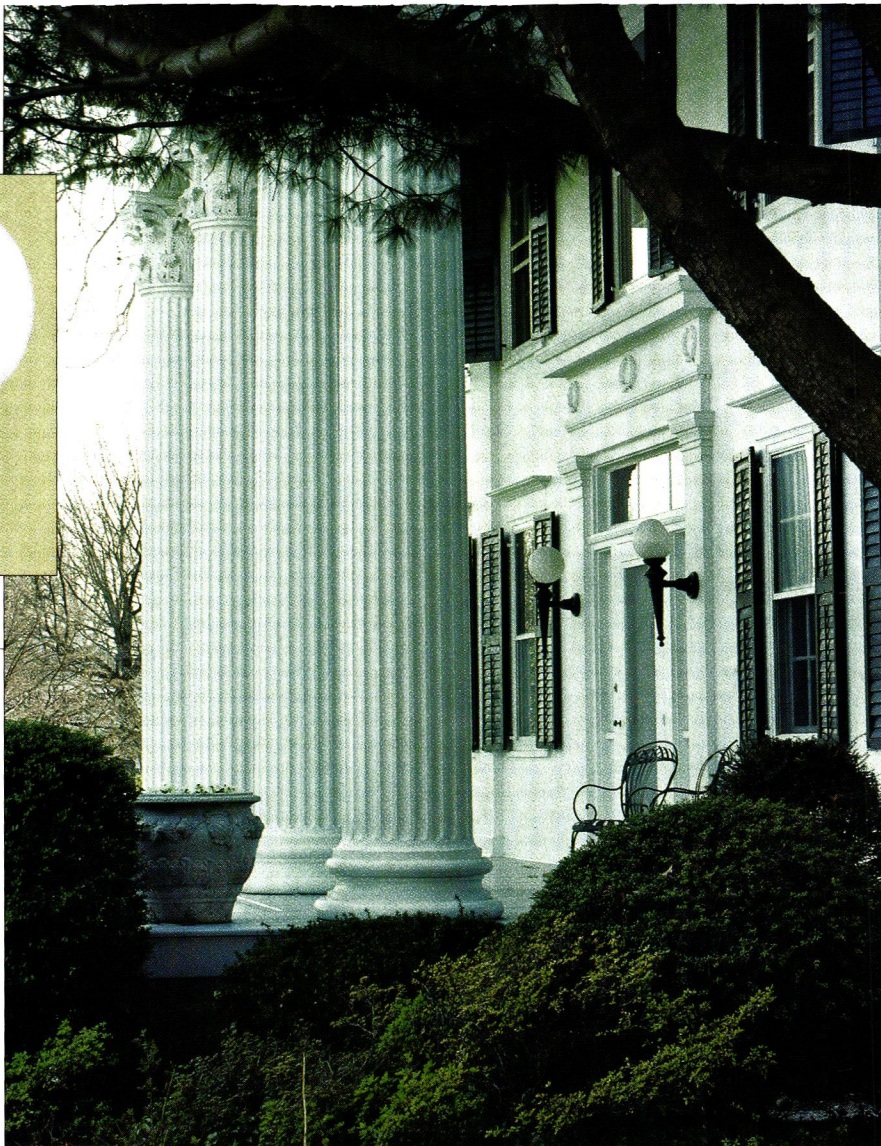
iron gas lights appeared on houses both grand and small from around 1860 on, as well as all manner of public buildings. You can see the hood vents just beneath the decorative finial on this reproduction (see page 53) meticulously re-created from the 1872 original, which sits on the Kingston, New York, city hall.

Single-Chain Pendant

Grand houses required porch lights that made a statement as well as accounted for high ceilings. Born from the candle-bearing lanterns of yesteryear, electric pendants appearing in the 1890s were cast of iron or brass and suspended from a long chain that hung prominently from a sweeping, two-storey porch (see page 52). This type of light was a perfect fit for a variety of formal houses from Neoclassical Revival to early Colonial Revival. The design of the fixture varied and came in a wide range of shapes, including hexagonal, four-paneled, coach style, or even cylindrical, with glass panels ranging in color from clear to amber. Often, these panels were nestled into decorative scrollwork, and pendants could be modified to suit a variety of houses.

Bracket Light

Bracket lights surged in popularity during the Colonial Revival craze of the early 20th century and often appeared flanking doorways. These early electric lights were inspired by Beaux Arts styling, and typically included decorative molded surfaces bearing details such as cartouches, floral



PAUL ROCHELEAU

REPRODUCTION LIGHTING CONNECTION

Manufacturer	Contact Info.	Resource Card
Aurora Lampworks Inc.	www.auroralampworks.com (718) 384-6039	Circle #24
Charleston Gas Light	www.charlestongaslight.com (800) 427-5483	Circle #25
Old California Lantern Co.	www.oldcalifornia.com (800) 577-6679	Circle #26
Rejuvenation	www.rejuvenation.com (888) 401-1900	Circle #27
Schoolhouse Electric	www.schoolhouseelectric.com (800) 473-8704	Circle #28
The Federalist	www.thefederalistonline.com (203) 625-4727	Circle #29
W.T. Kirkman	www.lanternnet.com (877) 985-5267	Circle #30

patterns, and medallions. Their forms were varied and often reflected the burgeoning interest in a range of historical lighting fixtures that were rewired for elec-

tricity. Cast-iron brackets supporting simple clear or frosted globes, or brackets resembling torches bearing curvaceous shades, can be seen on either side of doors

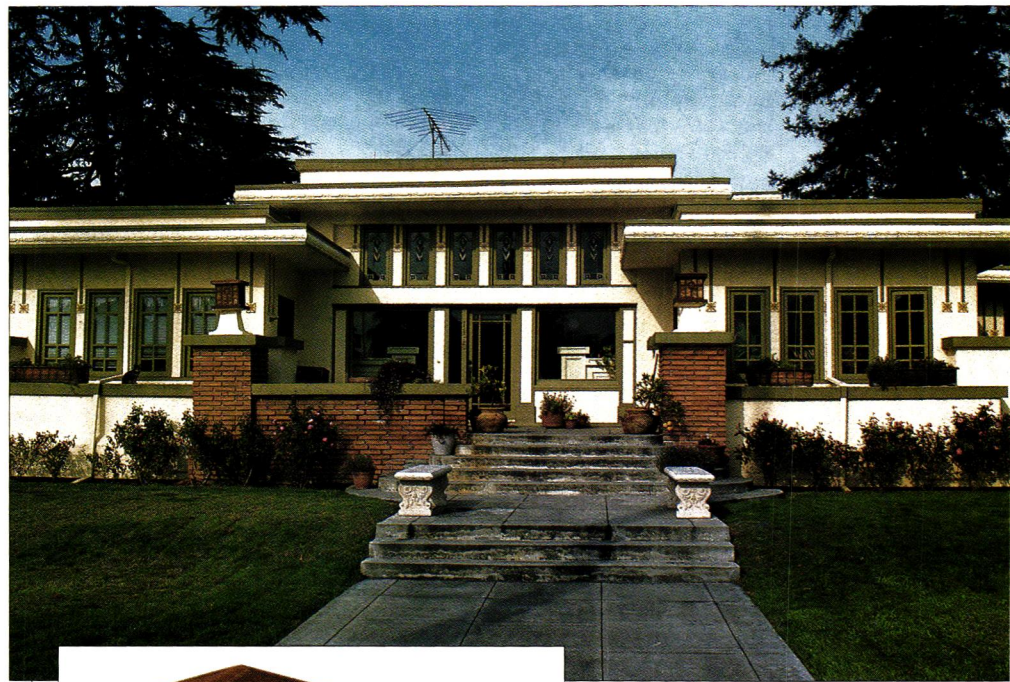
in a range of house styles—from Italian Renaissance to Colonial Revival—dating to the early decades of the 20th century. A 1927 Sears catalog called them “a popular type of porch light known for their neat and attractive appearance.” The fact that they remain some of the most popular models from today’s reproduction lighting companies attests to their enduring appeal.

Arts & Crafts Lantern

The artisans of the Arts & Crafts movement extended their aesthetic nicely to electric lighting applications already common by the 1910s, such as bracket fixtures and single-chain lanterns, but they also developed a unique porch accessory, one that borrowed heavily from Japanese sensibilities: the column lantern. Perched atop a porch column, a Japanese style lantern—sitting low in either a rectangular or pyramidal shape—would throw soft light. These lanterns could be made of iron or copper and have decorative metal patterns juxtaposed over a colored-glass shade. Stickley himself made note of this type of light in *The Craftsman*, where he wrote, “The unusual lighting device for the porch is noticed in a modernized Japanese lantern, set on a low pedestal-like pillar, standing at one side of the entrance steps.” In the same publication, he waxed poetic on the large copper column lantern on another house which he found was “in admirable keeping with the general style of breadth and grace, adding a note of welcome at night, throwing a soft, subdued light over everything.”

Ceiling Globe

The relatively low-ceilinged porches that fronted the smaller houses of the early 20th century called for a fixture that was far less obtrusive. The answer, made possible by electricity’s compact efficiency, was a small, ceiling-hugging, inverted glass globe of one sort or another. Typically set in a cylindrical or pyramidal cast-iron base, these white or frosted-glass fixtures were common by the mid-1910s and understated to the point of being stylistically neutral. Nonetheless, they had a modern appearance that was a comfort-

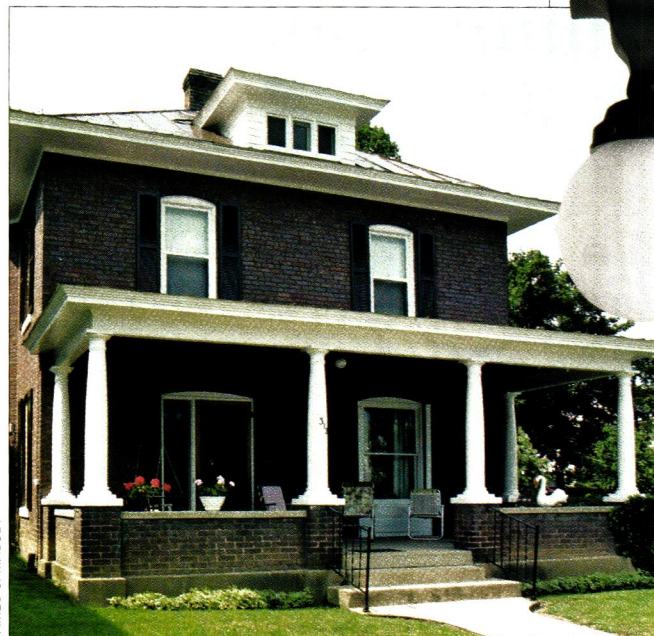


LINDA SVENDSEN/ SIGNATURE ARCHITECTS



OLD CALIFORNIA LANTERN

Arts & Crafts Lantern



JAMES C. MASSEY

Ceiling Globe

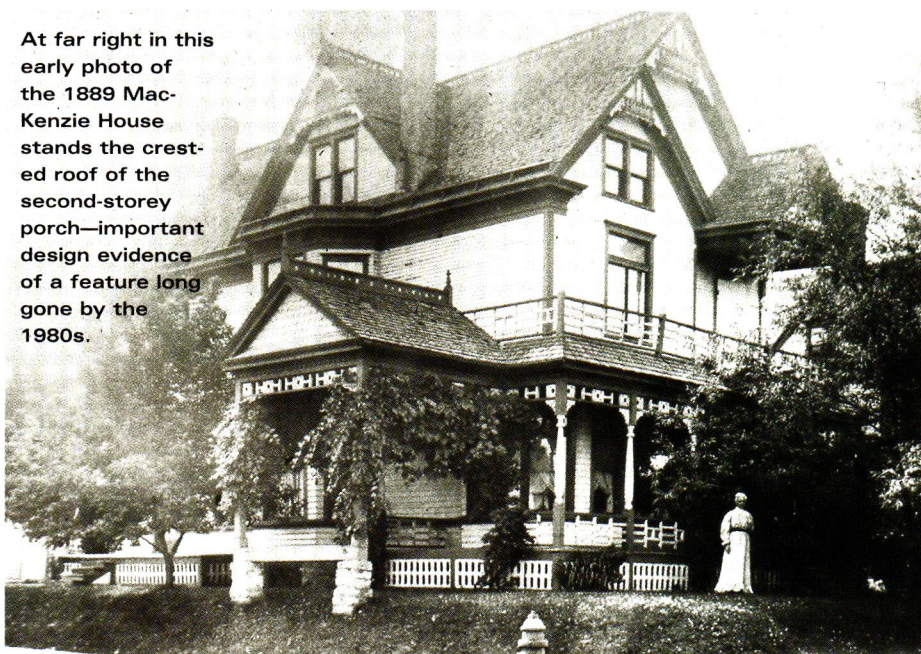
SCHOOLHOUSE ELECTRIC

able fit with many house styles so that the lights were a ubiquitous fixture on Foursquares and other broadly popular houses well into the 1940s. 🏠

 **MORE FROM
OLDHOUSE-
JOURNAL.COM**

For related stories online, see “Let There Be Light for Everyone;” “Lights, Camera, Blastoff. . .;” “New Light on Old Kitchens;” and “We Sing the Eclectic Electric.” Just click to “The Magazine” section, and go to the alphabetical list of recent features.

At far right in this early photo of the 1889 MacKenzie House stands the crested roof of the second-storey porch—important design evidence of a feature long gone by the 1980s.



Keeping up with *Codes*

ARTICLE AND PHOTOS BY
JOSEPH G. METZLER

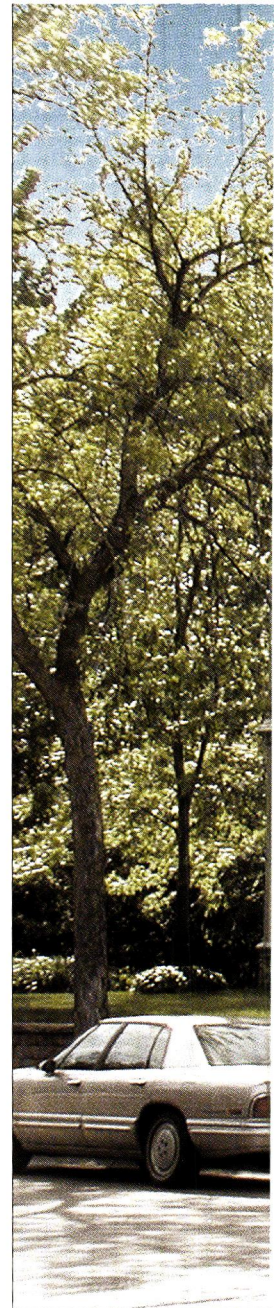
Rebuilding a historic porch becomes an exercise in upgrading to structural standards.

Almost from the day in 1986 that I purchased the MacKenzie House in Minneapolis, Minnesota, I toyed with the idea of rebuilding the missing upper porch and other lost Queen Anne details. You might think that such a project would be simple, particularly for a house that was lucky enough to have a historic photograph showing the porch, as this one did. Yet, when I compared the construction of the existing house first with the photo and then with today's building codes, nothing looked simple. Although houses were often built better in the past than they are today, in some cases builders used what we now know to be poor practices in framing and

structural support. Because re-creating the upper porch meant I had to bring this new work up to code, here's how I dealt with three common structural shortcomings found in many old-house porches.

Looking for More Support

Contemporary codes require solid support for all concentrated loads—a basic structural engineering principle that has been a part of all codes for at least 50 years but probably not on the books when the MacKenzie House was built in 1889. In a porch, this principle means that all the loads carried by a post—including the framing, decking, roofing, and people it supports—





must extend all the way to the foundation or be transferred to other posts that do the same. Therefore, before I could consider building the missing upper porch, I needed to determine if this direct support existed for the original porch structure.

Evaluating the support within the walls was relatively easy. According to accepted building practices, I knew there should be posts in the walls that generally aligned with the now-gone posts of the upper porch, so I tried to determine if those supports existed. After little success with a stud finder, I resorted to probing likely areas in the wall every 1" with a finishing nail. When I hit something solid, I marked the location, and then if I hit noth-



Today the house displays not only the rebuilt porch (above), but also an improved structural system to support it. The porch was just one phase of a larger project (left) that included restoring the decorative gable trusses.

Inserting posts of doubled 2x4s in the front wall of the house provided direct support to the foundation for the inboard ends of the new transfer beams.



ADDING CONCEALED SUPPORT

Creating code-compliant support for the second-storey porch required placing a short transfer beam atop of each pair of porch posts, and then running two long transfer beams back to posts inserted in the wall. The porch posts were then extended down to new concrete footings.

LVL transfer beams

double 2x6 transfer beams

4x4 posts

poured concrete footings

posts inserted in wall

The original porch "foundation"—posts resting on stones set right on grade—was typical for 19th-century construction, but insufficient for modern building codes. The solution was to excavate below the frost line, and then pour concrete footings using fiber forms.



ing 1" away on either side, I knew that I had found a stud. If I didn't hit anything solid where there should have been a post, I confirmed that only a cavity existed by removing the plaster and lath from between the wall studs. This step didn't go to waste because it opened up access to the wall cavities so we could insert new posts consisting of doubled 2x4s.

Determining if there was adequate support inside the porch roof was trickier. Because the roof would need to be upgraded after the newel posts for the new upper railing were secured to the framing, we removed the roofing and sheathing to look inside. I had anticipated that the upper porch posts would have no support, but I was surprised to find that the "box beam" above the lower posts was hollow. I had hoped to find a solid beam—technically known as a transfer beam—that would support the posts for the upper roof (see drawing on facing page). Instead, three boards had been assembled into a U surrounding nothing but space, which meant that no true structural member spanned the tops of the existing porch posts.

This reality indicated that we would need to insert short transfer beams of

doubled 2x6s within the box beam. Each doubled 2x6 would support one end of two longer transfer beams, running perpendicular to the house, which were supported at the other end by the new posts in the walls. A hole in the existing wall sheathing allowed us to insert these longer beams of doubled 7 $\frac{1}{4}$ " LVL (laminated veneer lumber) into the existing porch roof by working from inside the house where the plaster had already been removed.

Getting Down to Foundations

Unfortunately, the remedial work didn't end there. The porch foundation consisted of nothing more than a single, flat stone under every post. In a cold climate such as Minnesota's, any piece of construction that doesn't extend below the frost line will rise and fall with the freeze-thaw cycles. That can lead to all kinds of problems when a feature that is allowed to move up and down, such as a porch, is attached to something stationary, such as the main body of a house. This situation may have caused the cracks and water infiltration that led to the upper porch's deterioration. Even though the existing porch didn't seem to suffer any ill effects, care for the building's integrity, as well as current building codes, dictated that we install a true foundation under the exist-

ing porch posts to carry the new loads.

Building a foundation first and then a porch above it is relatively easy. Putting a foundation under an existing porch is trickier. In this case, our working area was limited not only by the porch but also by the steps and sidewalk immediately adjacent to two of the posts. To provide access under the porch, we removed part of the porch skirt and the steps, as well as the posts extending to grade, leaving the porch temporarily supported on blocks.

We first considered using screw anchors (or helical piers) to create a foundation under the existing posts. As their name suggests, these devices are screwed into the ground at a slight angle next to the posts so that when the screw anchors are set deep enough, the tops are almost under the posts. Then, a concrete cap is poured over the top of each pier, which supports the posts. However, we decided to hand excavate for a conventional foundation after we learned that it would be less expensive. Under each post location, we dug a hole 42" deep and large enough to accommodate an 18"-diameter tube form.

One hazard of this approach was the possibility that the hole would grow ever wider during excavation if the sandy soil continually caved in. If our hole enlarged, it would swallow the sidewalk and require more of the porch to be dismantled for



Some time ago, the door that opened onto the second-storey porch had become a window. Similar cosmetic changes meant that porch details, such as how the roof meshed with the main building, had to be worked out step-by-step.

The diagonal brace added to support the 8' porch roof overhang was industrial-looking and out of character with the house; plus, it compromised the view out the window.

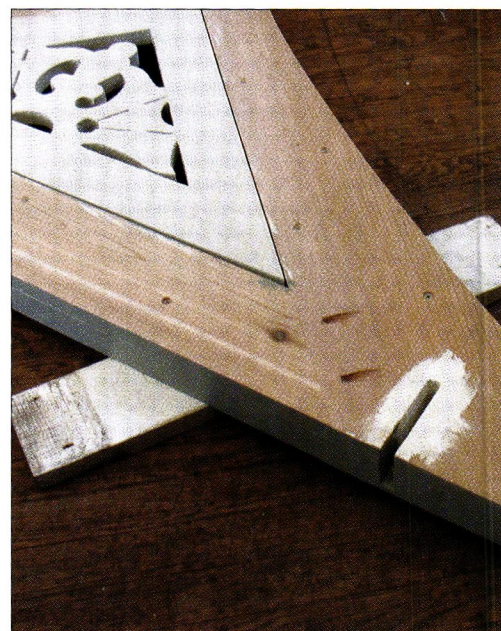


The new bracket draws from Queen Anne decorative details for its appearance but relies on steel plates and heavy hardware for the anchoring needed to do its job.



For a list of
SUPPLIERS,
see page 86.

access. Luckily, this problem didn't develop. After positioning the tube forms and placing steel reinforcing bars inside, we filled the forms with concrete and back-filled soil around them. When the concrete had cured for at least a week, we inserted new pressure-treated 4x4 posts between



The bracket's heavy frame holds the decorative panels in channels so the wood can move. A notch in the frame mates with a steel angle for purchase.

the new foundation piers and the bottoms of the existing posts to support the porch and new loads. We could now turn our attention to the railings.

First, we anchored 4x4 posts to the beefed-up roof framing and extended the membrane roofing up the sides as flashing. The finished newel posts were actually pre-formed covers that we slid over the 4x4 posts. The railing was modeled on sections of the lower porch railing that had been removed for repair and rebuilding.

In the original railing water had rotted the wood and rusted the nails. So, to avoid future deterioration, we assembled all new railing sections with recessed non-corrosive screws protected with wood plugs. These finished railings replicate the 25" height of the originals. Modern code requires a 36" railing height for new work, but because the doors providing access to the upper porch were replaced by windows long ago, our porch was only decorative, enabling us to deviate from the code.

Building a Better Bracket

Another structural issue that needed attention created an opportunity for adding ornament. The MacKenzie House



The porch roof required additional framing in order to provide sufficient anchoring for the 4x4 posts. The finished newels slip over the posts.



Because the porch had to be reroofed anyway, the posts could be flashed by continuing the EPDM membrane up the bases before adding the covers.

has an unusual lower porch roof that extends about 8' beyond the end of the lower porch to a two-storey bay. In the past, someone had bolted on a rather crude brace of 4x4 lumber to prop up this roof. Besides being a later addition that was out of character with the house, the brace also extended in front of the side window, interfering with the view.

Unfortunately, this area isn't visible in the historic photo, leaving the nature of the original support, if any, a mystery. Because decorative roof brackets were commonly used on Queen Anne homes, a bracket was still the best method of support, but I needed an architecturally appropriate design. Although they didn't show any examples of similar porch roofs, period plan and pattern books, along with period millwork catalogs, were helpful in suggesting a common design for the bracket: two triangular sawn-wood panels held in place by a heavier frame. I looked to the original gable finish for the design of these panels.

When the house was painted in the late 1980s, the severely deteriorated gable finish was removed and stored on the property. Once the pieces were stripped of paint buildup, I could see that most of the frame could be salvaged by replacing rot-

ted areas with epoxy filler or by splicing in new wood. For one section, the original beaded face was cut off and bonded to a new frame. To create other sections, we made a rubber mold of the face to cast missing or rotted beads from epoxy. Unfortunately, most of the sawn-wood panels were beyond salvaging, but enough pieces remained to replicate the original design. We rescaled the design from one of the triangular panels to use on the new bracket panels.

After our structural engineer, Christian Soltermann, determined that the basic bracket design would support the roof, he addressed the issue of anchorage. We decided to shift the new bracket so that it projected from the bay's angled face instead of directly out from the house's sidewall. This new position created an unobstructed window view and enabled us to use a smaller bracket to reach the corner of the roof.

Finding the best anchoring method was more difficult. Various ideas eventually evolved into a plan in which we lag-bolted a steel angle to the wall framing and notched it into the back of the bracket. We also added a metal strap on top of the bracket that wrapped around the wall

studs. Finally, we screwed special 6"-long bolts, typically used for landscape timbers, through the studs into the back of the bracket from the inside.

There was one more structural issue to resolve. The bracket needed to support the roof framing, not just the beaded ceiling. Although I positioned the new bracket to support the area where the old brace ended, we didn't know what, if any, framing was above the ceiling. When we opened up the roof, we discovered there was no framing for the bracket to support, so we added structural members based on Christian's recommendations.

We designed the frame to be built-up from three layers: a center layer the same thickness as the panels and two thicker outer layers. We assembled the layers in such a way that they created a channel so that the bracket could hold the panels in place without fasteners. The panels were made slightly smaller than the space the frame created so they could expand and contract freely. This construction also allowed the panels and most of the frame to be painted separate colors before we assembled them. The final layer was glued and screwed to the other layers after the panels were put in place. The screws were recessed and the holes filled with sanded, painted wood plugs.

After jacking up the porch roof to move it closer to its original position, we installed the bracket—a period-appropriate solution to a deficiency in the original design. With a few additional repairs and the replacement of some missing mouldings, the MacKenzie House looked more like it did the day it was built, and no one would guess it hadn't been so simple! 🏠

Joseph G. Metzler, AIA, is a principal with **SALA Architects, Inc.** (www.SALAArc.com) in Minneapolis, Minnesota, specializing in historic preservation and residential architecture.

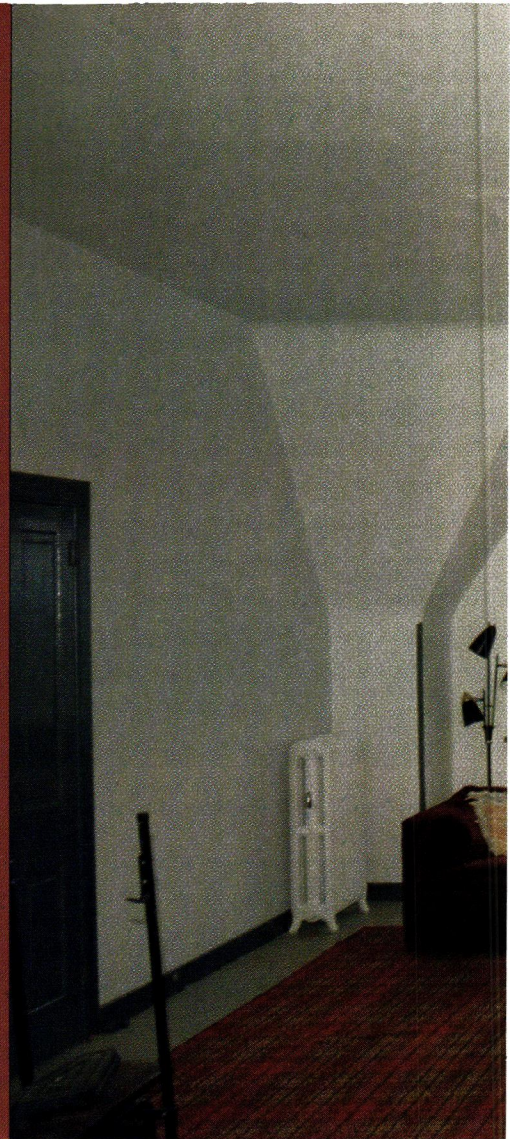
 **MORE FROM OLDHOUSEJOURNAL.COM**

For related stories online, see "Columns As We See 'Em" and "Porch Details by the Book." Just click to "The Magazine" section, and go to the alphabetical list of recent features.

A View from the **Attic**

From leftover storage space to trendy home offices, the changes in attics reflect not only 200 years of residential architecture but also a house's own structural past.

BY JAMES C. MASSEY AND SHIRLEY MAXWELL
PHOTOS BY JAMES C. MASSEY



Most of us don't give much thought to the attic, that place at the top of the house above the ceiling and beneath the roof, but maybe we should. Technically, an attic is the storey above a building's cornice, and in one sense, it is simply emptiness defined by rafters, a leftover space.

But even an empty attic is likely to be a crowded place, awash in dust motes backlit by drifts of sunlight and littered with discarded feathers of long-flown birds or remnants of an invading squirrel's hickory nut dinner. And that's before human critics add their keepsakes from the past: musty yearbooks, trunks filled with old lace, and trophies commemorating victories from so long ago that even the victor might recall them only vaguely, if at all.

The American attic, though, has a his-

tory that stretches far beyond the flotsam of nostalgia and materialism. Just as fluctuating hemlines changed clothing, different rooflines altered the way attics were built, used, or even perceived from the outside. Only from within do attics expose the secrets behind the structure to offer clues about a house's architectural past.

Adaptable Spaces

An attic (or a garret, if you prefer a less expansive term) is and always has been a useful piece of real estate. Historically, attics have served a multitude of purposes:

- Storage for everything from hay to hams to outgrown toys and clothing.
- Sleeping and living quarters for servants, older boys in the family, male visitors, innkeepers, and in fiction at least, relatives who were best kept out of view.

Even today, an attic often functions as a luxurious master suite, a convenient guest room, or an adolescent's private kingdom.

● Working spaces for weavers (New England farmers who often spent their winters weaving cloth in the relatively warm attic), writers, artists, and these days, techies and telecommuters.

● Offbeat functions such as ballrooms, particularly in the South, although it seems a risky practice to have so much stomping at the top of a building. A better documented use was for cisterns, which collected rainwater to be distributed throughout the house.

Changing Rooflines

The attic's evolution has followed the history of roof construction and shape. In 18th-century America, roofs were steeply



Well-lighted by a pair of large four-part demilune windows, this attic provides a bright and cheerful workspace under the plastered forms of the rafters.



The greatest amount of attic space is provided under a mansard roof, with its steep, almost vertical, sides.



Despite their usefulness, most attics are unused, as is the case with this 1790 example. Although this floor is boarded, some attics lack even that. The small windows supply a modicum of light and ventilation.



At the Willows, an 1854 mansion in Morristown, New Jersey, the attic is neatly finished with an unusual arched plaster ceiling, creating an attractive and comfortable room complete with fireplace.



The possessions cluttering this attic were accumulated by many generations of one family that occupied the house for 250 years.

pitched; Germanic settlers, for instance, often built roofs with a 45-degree or steeper pitch. They were supported by heavy-timber hewn framing dovetailed and pegged in place, measuring 4" x 8" or larger, plus the purlins that supported somewhat smaller rafters, which held up

the roof covering. A ridge pole sometimes ran the length of the roof, or the rafter ends abutted each other at its peak.

This sturdy construction left considerable space between framing members, with less accessible areas at the peak and around the edges that were useful only for storage. Germanic houses, such as those at the Moravian settlement in Winston-Salem, North Carolina, could accommodate two- or even three-storey attics, leaving plenty of room for hay, hams, and sleeping brothers. English houses in early America also were steeply roofed with heavy-timber framing, but most early non-Germanic attics had only a single storey. Attics were often divided into rooms using partitions made of wooden latticework so that the space could be used more effectively while still ensuring access to storage areas. When balloon framing arrived on the house construction scene in the mid-19th century, light mill-sawn stick lumber—say, 2x6—and nails replaced the old hewn and pegged framing.

Dormers and skylights added light and air to an attic's otherwise gloomy space, as did gable-end windows, which came in various shapes and often opened to provide ventilation. Cupolas or rooftop belvederes also supplied light in the attic and natural ventilation for the entire house, channeling hot air up and out of the building. If the space beneath the cupolas was open to a lower floor, they were an elegant way to shed light on dark center halls. The cupolas also could provide access to the roof, such as the widow's walk famous in seafaring communities.

In the late-18th and early 19th centuries, rooflines began moderating, and steep gables generally disappeared, only to reappear mid-century in a Gothic Revival style. Mansard roofs, in which a full top storey of living space is concealed behind a double-slope roof, are said to have been one Frenchman's way to escape paying property taxes for the extra storey ("It's only an attic, *monsieur!*"). The roofs were popular on this side of the Atlantic because they made the entire floor vastly more usable as a living space. Complex rooflines were steeper again in the late-Victorian era



This billiard room was created inside the pyramidal roof of a southern mansion. Stairs at the rear lead to a cupola, and the small attic windows reveal a small rise in the roof.

but only in some parts of the house, leaving room for the attic to fit under the gently sloping roof above the main block.

Attics were reached by one of several means. Walk-up attics could be as gracefully staired as the rest of the house or accessed by way of steep, twisty affairs, such as an 18th-century winder. By contrast, walk-in attics, which opened off a second- or third-storey room at the same level, made storage areas fully accessible and could be converted to bedrooms, bathrooms, or sitting rooms, if desired.

By the mid-20th century, attics were often crawl spaces above the ceiling, entered through a hatch using a pull-down or extension ladder. Some attics were built only above the garage. These sadly depleted attics can be blamed on modern roofing technology and those flimsy-looking trusses that you often see hauled down an interstate. Because it takes a lot of 2x6s to frame a roof these days, the strength once supplied by the old hewn rafter's girth has been replaced by the sawn board's depth. As a result, there's little space between the rafters for storage.

In some instances, top-storey spaces were called attics but were intended to become finished living areas eventually. At the various Levittowns in New York, Pennsylvania, and New Jersey, post-World

War II buyers eagerly snatched up little houses with unfinished upper storeys called attics that soon became bedrooms.

Secrets Revealed

Apart from any tales its contents might suggest, an old-house attic has its own story to tell, that of the house itself. For instance, the shape of the roof—whether gable, gambrel, hipped, or mansard—is just as detectible from inside an attic as it is from outside the house, but in some ways, the view from inside is more revealing. A Georgian or Greek Revival house that seems to have a flat roof from the outside, for instance, really doesn't; a pitched roof is simply hiding behind a parapet.

Exterior chimneys are not usually visible from the inside, but interior chimneys are frequently angled within the attic to join each other at the center of the gable. Sometimes, two chimneys use the same opening, a fact that wouldn't be obvious from the outside, or a massive center chimney might narrow dramatically as it rises within the attic to form a deceptively small chimney stack where it exits the roof.

Attics offer useful clues to the gradual transformation of a house over its lifetime. Vestiges of early roofing materials occasionally can be found in the attic, as well as the early framework to which shin-

gles once were nailed. The attic might be fully or partially floored or left unfloored, requiring sure footing to get around, not to mention careful placement of boards to support stored goods. Often, the old, wide attic boards are the best source for replacing worn-out floors on the lower storeys.

The attic can be an excellent place to track changes to an old house. While windows in the rest of the house may have been modernized over the years, owners rarely bother to change those at the top of the house, such as the dormers. In short, an attic is a place that holds the memory of a house. So if you have an old-house question, start at the top: Ask your attic. 🏠



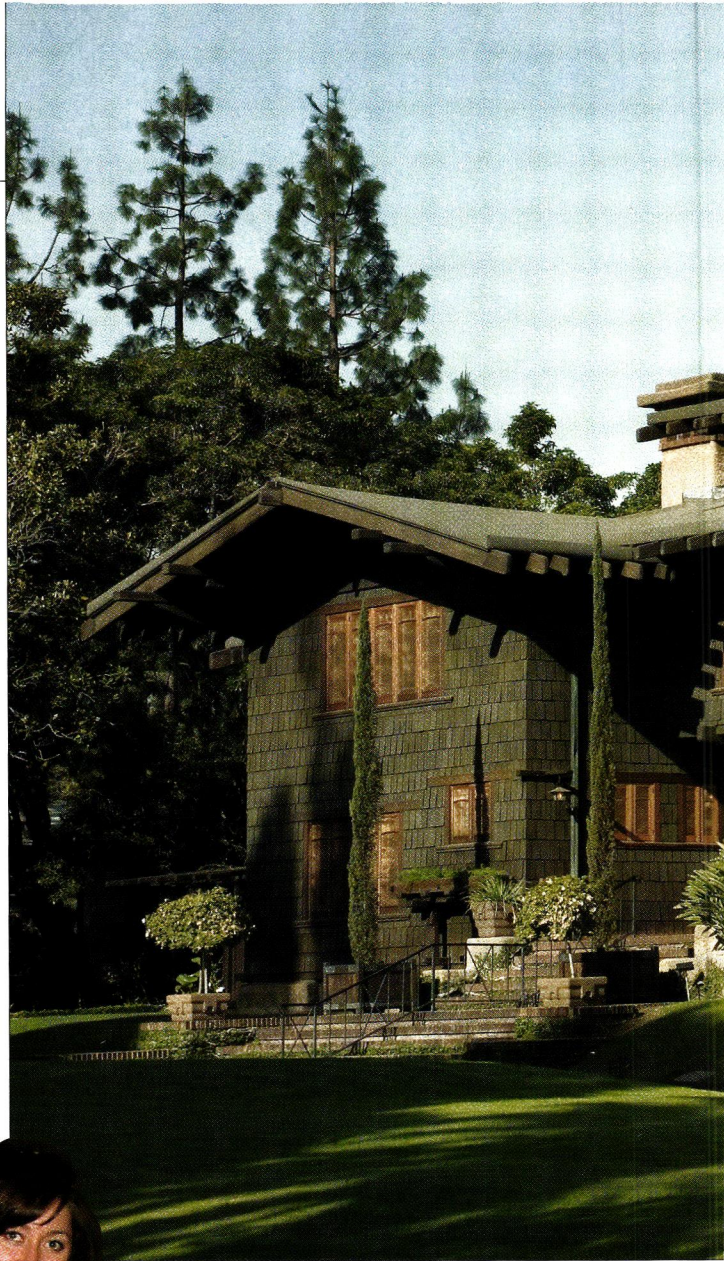
This recently finished attic in a 1920s house serves as a retreat for the owner's son. The room has mid-height partitions and a new skylight while retaining the old roof character and framing.

Old-House Living

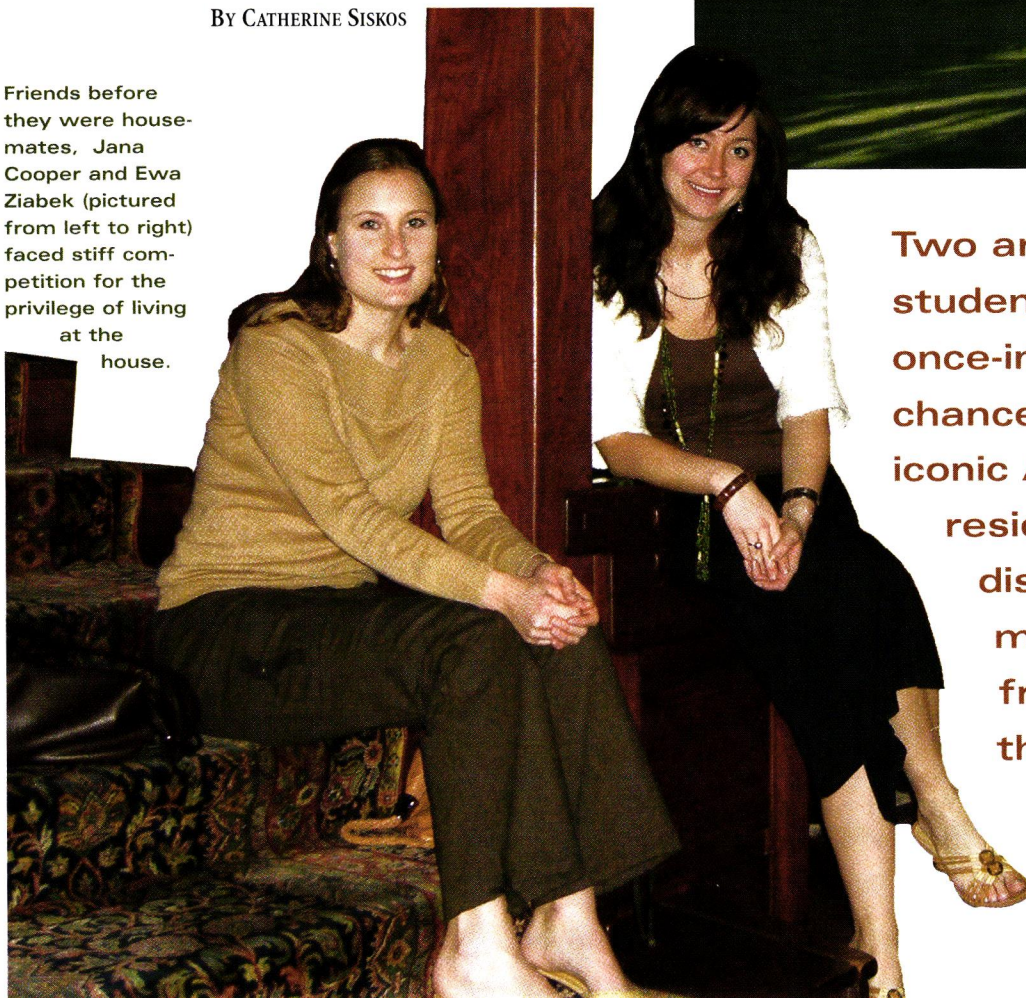
Gamble House Sitters for a Year

BY CATHERINE SISKOS


Friends before they were housemates, Jana Cooper and Ewa Ziabek (pictured from left to right) faced stiff competition for the privilege of living at the house.



Two architecture students get the once-in-a-lifetime chance to live in an iconic Arts & Crafts residence and discover there's much to learn from its thoughtful, detailed design.



JANA COOPER AND EWA ZIABEK



With eaves two to three times deeper than houses of the period, the 1908 Gamble House was unusual even in its day. By extending beyond the eaves, the beams and rafters cast cooling shadows in front.

PHOTOS BY MAGNUS STARK EXCEPT WHERE NOTED

One day last year, Ewa Ziabek toured an extraordinary house that 30,000 people visit annually, but unlike her fellow tourists, Ziabek wasn't there simply to marvel at exquisite art glass windows or the artfully exposed structure of a teak and mahogany staircase, its smooth wooden pieces fitted neatly together like those of a jigsaw puzzle. She was sizing up her new home.

Since 1967, a remarkable changing of the guard occurs every summer at the Gamble House in Pasadena: Two students about to enter their final year at the University of Southern California's School of Architecture relieve two recent graduates of their responsibilities as the home's

only live-in house sitters. The Scholars in Residence program, as it is known, may be this country's most unique architectural fellowship, not only for its coveted prize, that of living rent and utility free for a year in a house that many regard as the most spectacular Arts & Crafts home ever built, but also for the program's unusual approach to historic preservation: using student residents instead of cameras, security guards, and fences to protect and watch over the house.

Besides keeping an eye out for intruders, leaks, and burned out light bulbs, the students experience the USC-owned Gamble House the way it was originally intended—as a home—and to a lesser

degree, enable visitors to experience it that way, too. Nonetheless, after nearly a year living there, says Ziabek, "I'm still amazed that I have a key to the front door."

House Rules

With its priceless original 1908 fixtures and furnishings and 8,000 square feet of space, the Gamble House is not your average home. Renowned architects Charles and Henry Greene designed the house for the Gamble family right down to the carpets and furniture. USC inherited the property from the Gambles in 1966 and has overseen it ever since. Ziabek, who grew up in Poland, and her fellow scholar in residence, Jana Cooper, had to compete



The distinctive wide and low front door has an art glass window depicting the tree of life. Especially clever was the way in which the lead comes, the original purpose of which was to hold the glass in place, were incorporated into the design.

with about 15 to 20 other students for the privilege of living at the house, writing three-page essays about why they should be selected and then making the first cut by USC faculty before going on to final interviews with some of the docents. The winning candidates not only must act as responsible stewards of the house but also the willing housemates of visiting tourists and the 150 volunteers and staff who work there at daytime. Although the students don't give tours, they do earn their keep by setting up tables and chairs for the many outdoor functions held on the premises.

Then there are the eight pages of rules and regulations that the docents go over with the students when they first arrive. Friends are allowed to visit but not in the main rooms, and the house cannot be left unattended overnight. While Cooper and Ziabek each have their own bedroom and share a bath on the second floor where the servants' quarters used to be—an area not on the tour—much of the house remains off limits even to them.

They can't, for instance, curl up with a book on the cozy inglenooks that flank the

living room fireplace or cook spaghetti in the original kitchen the way earlier generations of live-in students once did. Those privileges were dropped because "it was just too hard on the house," says Gamble House spokesperson, Bobbi Mapstone. Instead, Cooper and Ziabek cook their meals in a modern, fully equipped kitchen in the basement and mostly glimpse the main rooms as they walk by during the day or make their rounds at night to check that doors are locked and the lights turned off.

Daily Life in a Landmark

Still, the parts of the house the students do enjoy fully are not to be sneezed at. In addition to their rooms, each a modest L-shaped space with Gustav Stickley furniture and south-facing windows, there are three second-storey sleeping porches, a servant's dining room, basement studio, and spacious finished attic that they can use. Once a year, usually at graduation, they are allowed to have dinner with family and friends in the formal dining room. Cooper is particularly fond of the sleeping porches. Like so many live-in students

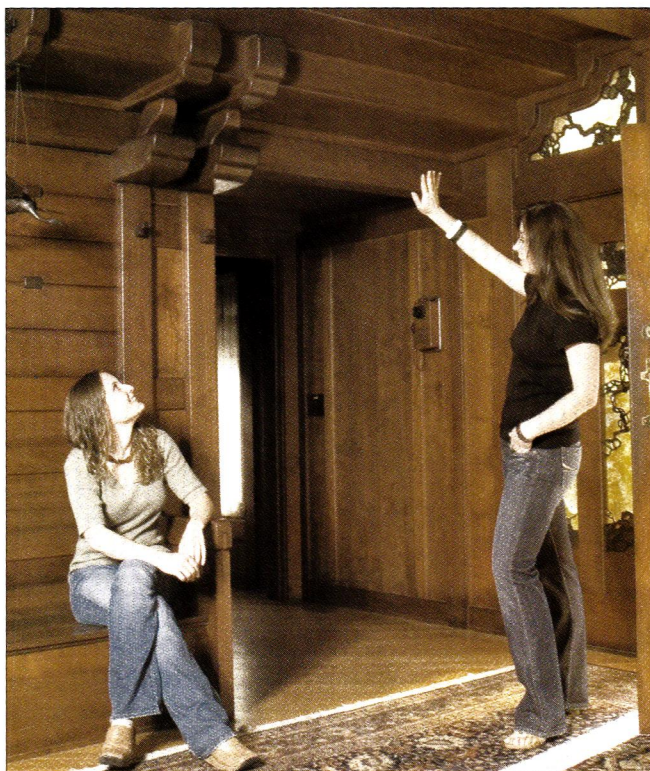
before her, she occasionally drags an air mattress onto a porch and sleeps outside, her alarm clock the bright California sunshine that awakens her around 7 a.m. The third-storey finished attic made from gleaming Oregon pine beckons Ziabek with a birds-eye, 360-degree view of the grounds. Narrow windows extend all the way around and up to the rafters, giving the room the feel of a luxurious tree house. The attic has a television set to which Cooper and Ziabek once connected their DVD player in order to watch movies there.

While the house was built with electricity, it retains the dim light fixtures from a century ago; only the student's rooms have strong enough light to read by at night. In a further concession to modern conveniences, their rooms are also equipped with enough sockets to accommodate the small truckload of electronics—computer, scanner, printer, stereo, television, and DVD player—that accompany students to college these days. "It sounds crazy but our rooms even have wireless Internet," says Ziabek.

Outside, there are no restrictions to where they can go. On pleasant mornings, Ziabek takes her cereal and eats it perched on a low stone wall surrounding the brick terrace. She and Cooper have set up a table outdoors and invited over all their friends to a home-cooked Chinese dinner on warm evenings.

If the days are filled with the steady hum of strangers' voices and the playful shrieks from the kindergarten next door, dusk is what Cooper calls "decompression time" because everybody is gone. "You feel like the house is resting after a long day, the same as you." It's also when both women say the house feels like theirs. Cooper walks around in her pajamas, and with no tour groups to squeeze past, Ziabek uses the main staircase instead of the servants' stairway off the kitchen.

Peaceful, however, isn't the same thing as silent. "All that wood is expanding



Both women have come to appreciate the house's architectural details, including its exotic wood, such as teak, and the rounded edges of these protruding beams in the entry hall.



JANA COOPER AND EWA ZIABEK

and contracting so that you'll hear things creak," says Cooper, who was spooked by the sounds the first night she was there. For Ziabek, it's the darkness that's unnerving. "The house feels completely different at night than during the day, when it's light and airy," she says. At night, the dark wood

Made from arroyo stones and clinker bricks, the terrace (above) is an ideal spot to savor the peace and quiet during the early morning hours or at dusk, when both tourists and docents have gone. Although much of the living room is off limits, Cooper is allowed to play the piano (left), provided there's still enough daylight to see by. The lighting is too dim for playing at night.



A common feature for houses back then, sleeping porches are “like camping in a really nice tent,” says Jana Cooper.



Wireless Internet access and bright lighting are 21st-century necessities found only in the students’ bedrooms.



The original kitchen on the ground floor is strictly for show, so the students cook their meals in this fully equipped, modern kitchen in the basement, the same one that caterers use for the many functions held on the premises.

paneling and crossbeams create a more somber mood. Legend has it that Aunt Julia, the Gamble family member to live in the house the longest, haunts the place. Ziabek doesn't believe in ghosts and certainly hasn't seen evidence of one, but nevertheless, she says, "If I'm home by myself late at night and I want to go down to the kitchen for a snack, I'm too scared to go."

Impressions to Last a Lifetime

No matter how much the Gamble House might feel like home, Ziabek and Cooper never quite forget that they're living in a museum. Whenever Cooper enters one of the main rooms to turn off a light, she deliberately steps into the middle of the rug to avoid treading on the more walked-on edges, as a docent once instructed her to do. "You think twice before you kick off your shoes or lean on a chair," says Bob Godowski, a former student resident who lived in the house in the late 1990s.

Then, there are the occasions when the house, like so many old houses, decides to spring a leak. Godowski recalls one torrentially rainy day, not long after he moved in, when he heard the sound of gushing water while he was working in the basement studio. Alone in the house, he got up to investigate and discovered rainwater streaming into the basement. Outside, he found the source of the problem: a large hole in the gutter from which water was seeping in through the ground at the side of the house instead of being directed away from it. "Of course I panicked," says Godowski. All he could think about was how this monument of a house, significant to a sizable number of people, was about to be flooded on his watch.

Because of his hasty exit to trace the source of the leak, Godowski had run outside in a T-shirt, boxers, and bare feet and had little on hand to fix the leak. So, he gamely stripped off his T-shirt and used it as a plug. As he was standing there, half naked and soaking wet, in the midst of studying his handiwork, the sprinkler system came on and drenched him further. "I'm sure the neighbors were looking out their windows and thinking, 'there goes



The art glass window in the dining room, like the one in the front door, looks completely different during the day, when it's lit from the sun outside, than at night when it glows by reflecting the light from indoors.

the neighborhood," says Godowski.

Of course, students being students, not all goings-on at the house would meet with docent approval. At occasional functions held to unite all of the previous student residents, "it doesn't take long before the room is buzzing about who threw which clandestine party when," says Gamble House director Edward Bosley.

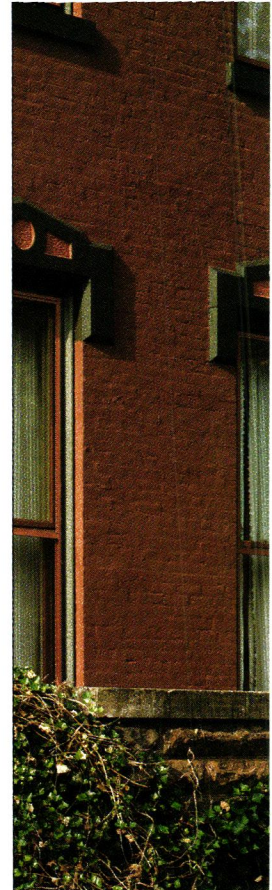
In the fellowship's nearly 40 years of existence, no student has ever broken or damaged anything in the house, something that Bosley attributes to "architecture's civilizing effect on students," and he would know. When Bosley was a student at the University of California at Berkeley in the early 1970s, he and his fraternity, Sigma Phi, lived in and lovingly maintained the Thorsen House, which the Greene brothers also designed. (Sigma Phi still maintains the house today.)

Just as living in that house influenced Bosley's career (he has also written books about Arts & Crafts architecture), a few of the previous Gamble House residents have gone on to become restoration architects, and one of them even served as the project architect on the house's recent exterior restoration.

Neither Ziabek nor Cooper plans to

become a preservation or restoration architect, but both acknowledge that the house has influenced their designs. "The house is about details," says Ziabek. "Wherever you turn, inside or outside, there's always something happening with the walls—things sticking out or different wood, angles, colors, and textures." So now, when Ziabek designs buildings, she pays attention to details and designs all the way around the structure, not just the part facing the street.

For Cooper, the house has taught her to consider how the same architectural feature appears in a different light. The front door, for instance, has glass panels depicting the tree of life with its branches spread out across the wide double doors. In the evening, when the doors are backlit by an outside porch light, they seem to glow in the darkness of the dimly lit foyer, while in the mornings the sun shines through the glass, bathing the front hall in bright amber light. "The Gamble House is constantly reminding me of what great architecture should be," says Cooper. And therein lies its downside, because she adds, "this will probably be the nicest place that I will ever live. My next apartment is really going to depress me." 🏠



Grey works for the siding on this Gothic Revival house because its stylistic models were built in stone.

Kindred greens and

Putting Period

When it comes to the most effective use of exterior paint, it's not what you've got but how you use it.

For a list of
SUPPLIERS,
see page 86.



**MORE FROM
OLDHOUSE
JOURNAL.COM**

For related stories online, see "Choosing Exterior Paint," "Colors for a New Century," "The Color of Money," and "The Vary Best Colors." Just click on "The Magazine" section, and go to the alphabetical list of recent features.

Coming up with a period paint scheme for an old house can be a scary experience. Most people will agree that a perfectly polychromed Queen Anne looks right when the job is all done, but it's not easy to be so sure while you're still selecting colors and investing lots of money and time. A big help, though, is realizing that the success of a paint scheme does not rest solely on the specific hues you select—red, say, over green—but rather on how you use them. It's the best placement of color that can make the most of an old house's architecture. In fact, many houses, especially from the 19th century, were designed with a particular use of paint in mind. So, if you're painting your old house this season, before you break out the color charts and fan decks, take a moment to consider the following advice on placement, regardless of which colors you ultimately use.

1 Pick colors that connect to materials.

The owner of a historic building (or one not so historic, for that matter) can rarely go wrong selecting exterior paint colors that emulate traditional building materials. Anyone who studies exterior paint color charts from before the 1940s will notice that many traditional colors are identified by the materials they imitate: shale, slate, brick, tile, terra-cotta, and so on. This relationship is helpful to remember when selecting one or more colors for decorative shingles, especially in belt courses and gables. Rich reds, yellows, and golds are justified because they are clay tile colors.

The practice of taking culturally significant forms that were originally created in perishable materials and perpetuating them in more permanent materials goes way back in architecture. Ancient Egyptian and Greek temples are examples of this process, which is sometimes referred to as mimesis. Oddly enough, there is some evidence that decorative shingles such as those seen on Victorian



reds unite wood porch and masonry.



Light colors maximize shadows, adding relief to surface details.

Colors in Their Place

BY GORDON BOCK

PHOTOS BY ANDY OLENICK

houses are an example of reverse mimesis. In other words, the shingles are a perishable, wood imitation of earlier vernacular decorative clay tiles that appeared in England. Yet, no matter whether the shingles are in forward or reverse gear, it is appropriate to paint them to look like clay tiles, which were sometime glazed in bright colors.

2 Maintain architectural integrity.

Use color as a tool to unite the parts of the house, not segregate them into a collection of independently colored components. While it is visually exciting to highlight details with color, resist the temptation to go off the deep end by painting window trim, bargeboards, dormers, and porches in a color or value (the light-to-dark scale of color) that is not related to the main body of the house. Too great a color contrast between the whole house and its parts can cause these features to visually jump off the building. The solution is to choose your paint scheme so that there is relationship

in both the hue (the specific color, such as red or blue) and value running through all the colors.

3 Keep color in balance.

Apportion color evenly over the house to give it visual unity. A building that, for example, is dominated by a dark color in the upper storey but painted only a light color at the foundation may appear top-heavy. Lay out the paint scheme of your building in terms of value. This tactic will give you a better feeling for the balance and for how to handle details.

4 Consider colors and shadows.

Take into account the kind of surface you're covering when deciding on a color and use it to present the surface to best effect. Because light colors allow sunlight to dance and will accentuate the shadows cast by an irregular surface, choose a dark color for areas with surface imperfections, such as old paint craters, that you would prefer

to downplay. Conversely, choose light colors for broad areas of relief, such as decorative shingles, that you seek to highlight. Here, the natural shadowing enhances the outlines of the shingles without the need to apply another color.

5 Don't go overboard with accent colors.

Reserve strong colors for small areas so that bright tones, which the sun inevitably fades, age gracefully. Use them to enhance surface texture, such as on porches or trim where there is incised or chamfered woodwork or for a little surprise on undersurfaces such as soffits. Stick to durable, neutral colors for major wall areas; they will stand up better over time. Too many accents create color cacophony. Plus, if you grow tired of bright colors later on, a surplus of accents will be that much more work to repaint. 🛠️

Special thanks to John Crosby Freeman (Philadelphia), James Martin (Denver), and Jill Pilaroscia (San Francisco).

The Western Lodge

Inspired by residential styles, the grand hotels of the National Parks are, in fact, your old house away from home. BY RICHARD D. MOHR

Has sanding pine floors to an even finish got you stressed out? Does stripping paint from egg-and-dart mouldings give you carpal tunnel syndrome? Then, go west, young renovator. You deserve a vacation, and for the old-house aficionado there could hardly be a better place to relax, soak up the surroundings, and experience historic design than at one of the grand old lodges of America's National Park system. Though often baronial, even monumental, in scale, nearly all of the great lodges of the West have their architectural roots in the structures and styles of houses.

Architecture Out West

A majority of western lodges are in the Arts & Crafts tradition, most famously the 1904 Old Faithful Inn in Yellowstone National Park designed by architect Robert Reamer. In form, the Arts & Crafts lodge is a hybrid of two wood-construction residential styles that flourished in New England during the 1870s and 1880s, what historians now call the Shingle style (inaugurated by Henry Hobson Richardson in the mid-1870s) and the less familiar Stick style (going back to the 1850s). As the name implies, the signal characteristic of the Shingle style is the extensive use of shingles as overall cladding. Equally important, however, is the role of the roof as a prominent, unifying feature of the house. No longer is it barely visible behind a heavy cornice or castle wall crenellation, nor is the roof merely a protective covering. In the Shingle style, it's the first surface you notice, and together with the siding shingles it molds the whole house. Finally, with a Shingle-style building, you usually can't read the interior layout from the exterior. Gone are the bay windows and turrets that are clues to inside spaces. Instead, we have level courses or bands of windows that disguise the number and function of the rooms within. These stylistic principles—uniform cladding, embracing roofs, and horizontal integration—all draw the Shingle house into a unified, sculptural form, enhancing its visual mass and presence.

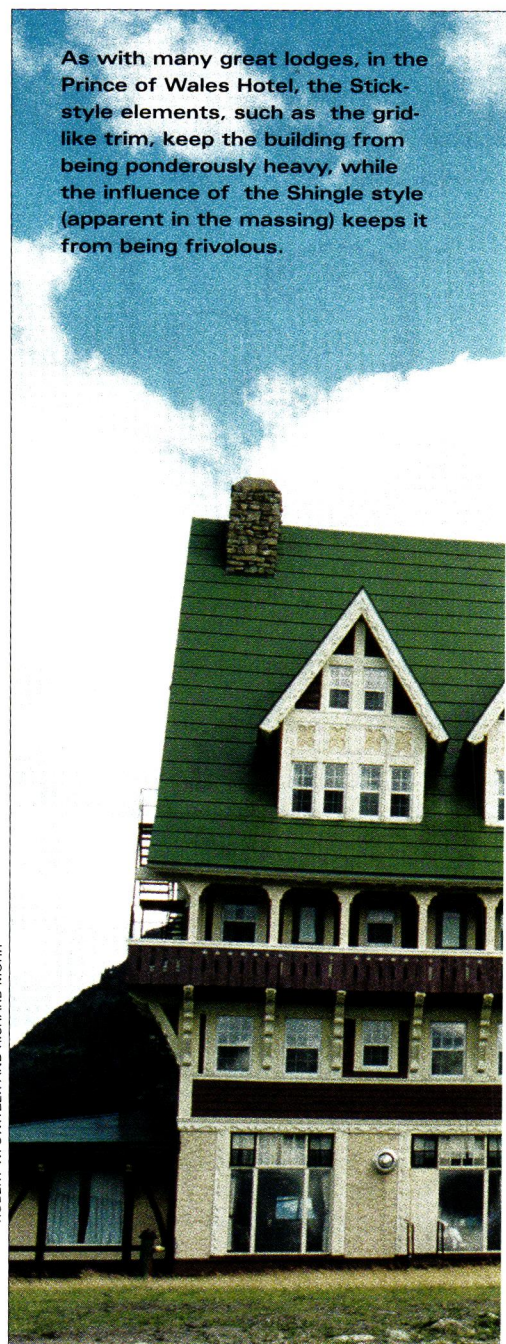
The Oregon Caves Chateau is tucked into the end of the gorge formed below the opening to the Oregon Caves. The bottom three storeys are below grade.

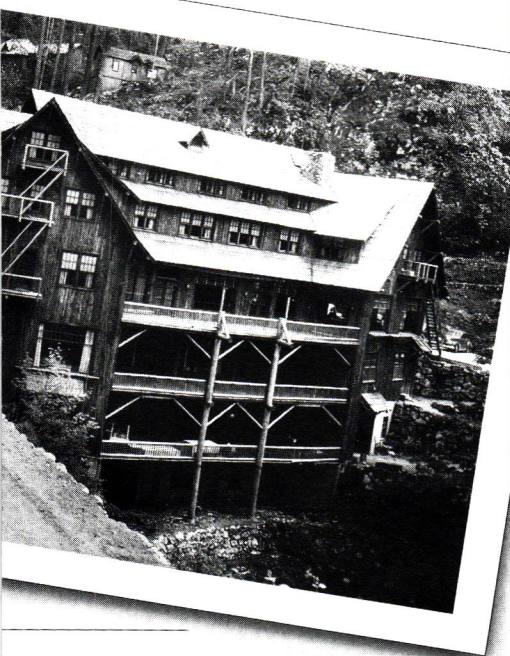
RICHARD MOHR ARCHIVE



As with many great lodges, in the Prince of Wales Hotel, the Stick-style elements, such as the grid-like trim, keep the building from being ponderously heavy, while the influence of the Shingle style (apparent in the massing) keeps it from being frivolous.

ROBERT W. SWITZER AND RICHARD MOHR





6126. Old Faithf

RICHARD MOHR ARCHIVE

In the Old Faithful Inn (first season 1904), architect Robert Reamer plays with and against symmetry by giving the guest wings flanking the head house the same massing (and about the same elements) but orienting them in different ways.



What distinguishes the Stick style is the way that structural components are expressed as decorative detailing on the outside of the building, if only in symbolic or echoed form. The house has a figurative exoskeleton. The components can include bold horizontal and vertical bands (emulating medieval half-timbering), posts, brackets, gable trusses, even diagonal stickwork patterns (evocative of bracing). Now, put the Shingle and Stick styles in a blender, give the mix a light frappe, and you have the western lodge: the Old Faithful Inn, Glacier National Park's Lake McDonald Lodge (1914), the Oregon Caves Chateau (1934), and many other wooden giants of the skyline. The blend even explains such anomalies as the Prince of Wales Hotel (1927) in Waterton Lakes National Park, just over the Canadian border from Glacier National Park. One critic called this lodge a fantasy dollhouse built without logic, but it is just Shingle and Stick with an extra dollop of Stick.

Another residential form that inflects the western lodge is the Swiss chalet, a strain within the Arts & Crafts aesthetic as well as one of its antecedents. Sometimes this influence is merely cosmetic, as at Glacier National Park's Many Glaciers Lodge (1915), whose balconies are a riot of Swiss Miss fretwork. Sometimes the influence is substantial. The most distinctive structural features of chalets are their horizontal beams or purlins, often stacked and cantilevered, that are robust enough to hold up deep, overhanging eaves laden with winter snow pack. Staggered layers of 10"-square, hand-hewn cedar beams do the heavy lifting at Emerald Lake Lodge (1903, 1926) and Lake O'Hara Lodge (1926) in the Canadian Rockies. Employing beams this way illustrates an important Arts & Crafts principle: authenticity or honesty of construction. This notion holds that the appearance of the building should be a direct expression of its structure without the need for either adornment or disguise.

Standing as an early, sometimes forgotten, ancestor behind all these variants of the Arts & Crafts ethos is the simple log building, whose appearance is almost

RICHARD MOHR ARCHIVE

EMERALD LAKE CHALET (Near Field, B.C.)



exclusively the result of its construction techniques. Should you wonder whether the Arts & Crafts aesthetic is primarily visual (a certain sort of color and shape, organization, or look) or primarily philosophical (an approach to the use of materials and construction methods), the answer lies in the humble, rustic, rounded-log dwelling: the log cabin. It is both. If you apply Arts & Crafts methods to whole trees, simply peeling the bark and producing notched overlaps and whittled ends with broad axe and adze, you get a quite specific appearance, whether in a dam, a fort, or a cabin. So it is no surprise that log cabin construction is a major theme in the lodges of the national forests—on a heroic scale in the load-bearing log walls of the

Old Faithful Inn and on a domestic scale at Twin Falls Chalet (1908, 1923), Mount Assiniboine Lodge (1928), and Skoki Lodge (1931), three backcountry gems of the Canadian Rockies.

Location, Location

Another Arts & Crafts principle—that buildings should blend in with their surroundings—has a checkered history in the siting of western lodges. This record is strange because one would think the principle would be easy to realize: Make buildings of wood in the woods and you have it. Nonetheless, some western lodges are oddly detached from their environs. A prime case is architect Gilbert Stanley Underwood's international-style excur-



An especially fine example of Chalet-style architecture, Emerald Lake Lodge (1903) turns the Swiss-style stacked purlins supporting the roof into a featured design motif—a perfect expression of a prime Arts & Crafts principle.



GUEST SERVICES, INC.

Though Paradise Inn (1917) is dramatically sited on the slopes of Washington's Mount Rainier, the way it is plunked down means that there are no views of the peak from any of its rooms.



XANTERRA PARKS & RESORTS

In the four deluxe cabins that hang over the Grand Canyon's North Rim (booked up to two years in advance), round log detailing and rubble foundations create a rustic appearance that is in perfect harmony with the surroundings.

sion, the Jackson Lake Lodge (1954), which drops a poured concrete structure next to a swamp in Grand Teton National Park. Worse still are lodges positioned in ways that clash with the natural feature that suggests the lodge in the first place. Oregon's picturesque Crater Lake Lodge (1915, re-engineered on its original footprint in 1995) is perched right on the edge of the caldera that forms the lake and so distracts the viewer from the lake itself.

In contrast, paragons of siting include the Oregon Caves Chateau (1934), which is snuggled into the end of a gorge. Above the gorge, the eponymous caves open across from the lodge's lobby on the fourth floor. Outside, the lodge is clad all over with the bark of Port Orford cedars,

matching the trees of the surrounding gorge and hillsides.

Underwood's positioning triumph is the Grand Canyon Lodge (1928, burnt 1932 and rebuilt 1936), which hangs off the Grand Canyon's North Rim, seeming to both emerge from and cling to its cliffs. On the land side, its unassuming single-storey courtyard intentionally obscures views of the canyon as you approach the building, but gives way to ecstatic multi-tiered panoramic vistas of the canyon as you walk into the lobby. The building becomes a lens onto nature. For a site that maximizes varieties of natural beauty, it is hard to beat the Lake O'Hara Lodge, whose picture window and cabins face a layered cosmos with a band each of sky, craggy



Robert Reamer's Lake Quinault Lodge on Washington State's Olympic Peninsula shows the influence of English domestic architecture in its V-shaped plan and multi-paned windows.

mountains, waterfall cascades, conifer forest, and glacier-blue lake. An atheist could have doubts here.

Wider Stylistic Inspirations

Other domestic styles that are in play at western lodges are the English domestic style, which influenced Robert Reamer's Lake Quinault Lodge (1926) in Washington state's Olympic Peninsula, and the pueblo, which influenced the Painted Desert Inn (1924, now without boarding facilities) in Arizona's Petrified Forest National Park. Yet, folks with Victorian-era

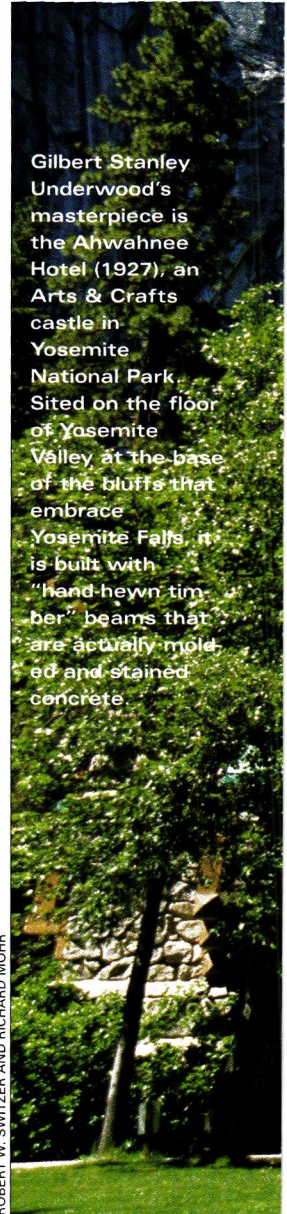
houses need not feel snubbed by the National Park system.

Tidy white clapboards, airy verandas, Eastlake trim, and antimacassars set the style of the Wawona Hotel (1876) in Yosemite National Park. Yellowstone National Park sports its own Victorian surprise. The year after Reamer built the rustic Old Faithful Inn, he turned around and converted an existing plain-Jane shoebox of a hotel at Lake Yellowstone into a Victorian fantasy of Juliet balconies, fan windows, Ionic columns, egg-and-dart cornices, outsized torchiere sconces, and miles and miles of yellow clapboards: the Lake Yellowstone Hotel, now the Park's only luxury accommodation.

Lodge interiors should provide inspiration and ideas for old-house owners, especially those who view a house as a living, growing, adaptable creation. In western lodge interiors, a splash of the Adirondacks is added to the Arts & Crafts blend. At the Old Faithful Inn, Reamer reproduced the Adirondack twig look in lodge pole pine. He took branches knurled, burlled, and twisted by bugs, bacteria, and

Gilbert Stanley Underwood's masterpiece is the Ahwahnee Hotel (1927), an Arts & Crafts castle in Yosemite National Park. Sited on the floor of Yosemite Valley at the base of the bluffs that embrace Yosemite Falls, it is built with "hand-heywn timber" beams that are actually molded and stained concrete.

ROBERT W. SWITZER AND RICHARD MOHR



Among the earliest high-elevation lodges, Crater Lake Lodge was designed for the automobile but not the forces of heavy snow and extreme weather, so the 1915 structure had to be rebuilt in the 1990s.



XANTERRA PARKS & RESORTS



disease and turned them into three “orchestra lofts,” one over the dining room and two (one in imitation of a tree fort) over the lobby. The Adirondack twig look dominates the Lake McDonald Lodge lobby, which uses burl tree crotches to striking effect as newel posts.

What is a lodge without a fireplace, or four or eight, as in the grand lobby chimney at Old Faithful Inn? Unfortunately, they are mostly blocked now after a 1959 earthquake toppled the chimney above the roofline into the eight flues below. The fireplace at Lake McDonald Lodge plays a trick, as many lodges do, with the Arts & Crafts ideal of honest use of materials. The fireplace looks like it is made of dressed stone, but in fact it is poured concrete that has been scored and stained to look like boulders. Underwood incorporated fireplaces in the deluxe cabins at Zion Lodge

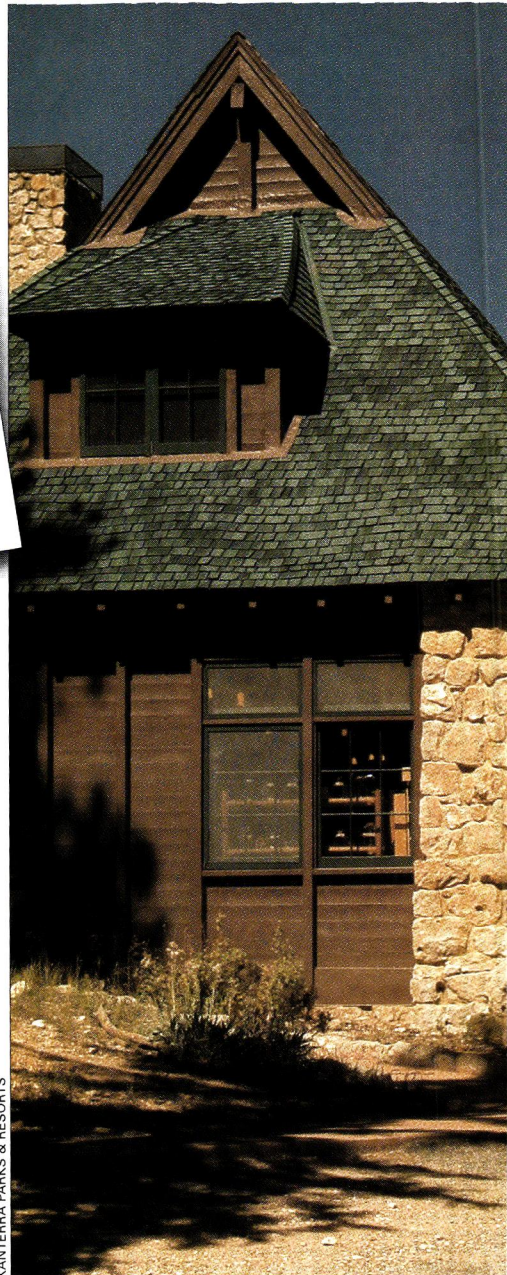


XANTHERA PARKS & RESORTS

Robert Reamer's 1905 renovation of Lake Yellowstone Hotel turned a shoebox into a Victorian fantasy. In 1923 he added a fireplace using Batchelder Arts & Crafts tiles.



Top: Couples would dance the night away six storeys below the tree house "orchestra loft" of the Old Faithful Inn. Above: Timberline Lodge (1938), sited on the timberline of Oregon's Mount Hood, was a WPA project with an artistic goal.

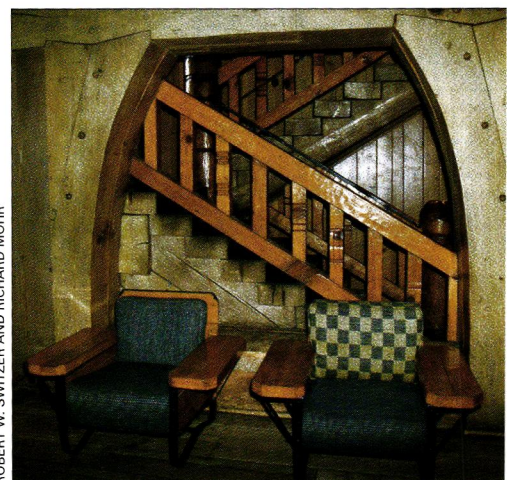


(1924, burnt 1966), Bryce Canyon Lodge (1925), and the Grand Canyon Lodge.

Oregon's Timberline Lodge (1938), whose initial designs were by Underwood, was one of the last of the great western lodges. Built self-consciously as an art work under the Works Progress Administration, Timberline Lodge is the culmination of all the trends that make up the western lodge. Cast overall in an expansive and austere version of the Shingle style, it is leavened by board-and-batten siding that leaves it more modern than rustic in appearance. A peaked, hexagonal head-house echoes Mount Hood, at whose 6,000-foot timberline the lodge is sited. Its convex side thrusts toward the summit, while its concave side offers panoramic vistas of Mount Jefferson and the Cascade

Range to the south. Massive boulders found on site and laid in studied randomness form the base of the lodge and make it appear to grow from the mountain itself.

In the 1930s, the National Park Service called its wayside exhibits nature shrines. Perhaps some of the best of the western lodges can be thought of as nature cathedrals, at least in so far as such a thing might be conceived by the American transcendentalists, Ralph Waldo Emerson and Henry David Thoreau. At Timberline Lodge, hundreds of timberline arches—lancet or cathedral arches with clipped tops suggesting the mountain's timberline—are worked into the structure of the building. When one melds the mountain theme with the cathedral theme, the missing apexes of the timberline arches may be



The staircase from lobby to mezzanine at Timberline Lodge is framed by two inward curving posts topped by a lintel, the timberline arch that is a motif throughout the lodge.



The construction of Bryce Canyon Lodge, another masterwork by Underwood, began in 1924 using locally supplied stone, timber, and labor. It was commissioned by the Union Pacific Railway as a temporary structure until the company could cinch a better site.

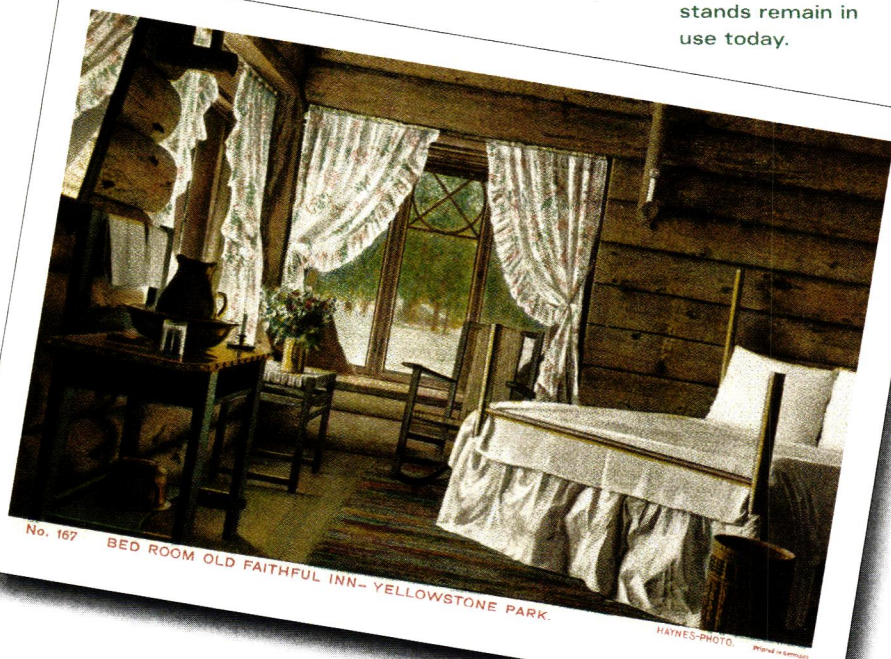
In this 1910s postcard, a first-floor guest room at the Old Faithful Inn shows the building's load-bearing log construction. Some of the copper-topped washstands remain in use today.

meant to hint at an inexpressible fusion of the natural and the divine. An accident? Consider that Emerson was a lifelong friend of the father of Frank Furness, and a frequent guest in the Furness household as the architect-to-be was growing up. Frank Furness began his career in the atelier of Richard Morris Hunt—an early designer in the Stick style, which led to the Shingle style and to Timberline Lodge.

In any case, looking up from the lodge to the summit, one can't help but hope that just as nature provides the proper frames for lodges, lodges may eventually help us find the proper frames for nature. 🏠

Regular OHJ contributor **Richard D. Mohr** is the author of *Pottery, Politics, and Art: George Ohr and the Brothers Kirkpatrick*.

RICHARD MOHR ARCHIVE



Closet Creations

When the bed leaves the bedroom, so can the closet



Before

After



A bedroom no longer needed for sleeping can offer a nice space for another activity. The same goes for the closet. Emptied out and stripped of its doors, it suddenly becomes an intriguing alcove ready for a new role.

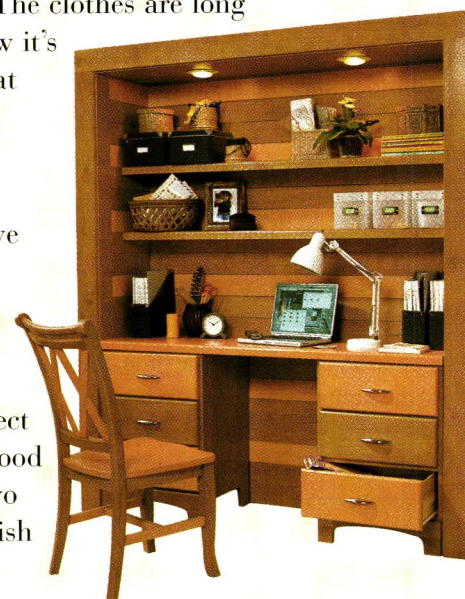
From Clothes to Shows

You might not think a closet could become a home entertainment center, but the one to the left offers positive proof. It was made from unfinished maple audio-video cabinets and shelf units. Before any of them were installed, the maple was given a coat of Minwax® Water-Based Pre-Stain Wood Conditioner to ensure even stain absorption. Then came an application of Minwax® Water-Based Wood Stain White Oak followed by two coats of Minwax® Polycrylic® Protective Finish Semi-Gloss. The clothes are long gone, but now it's the shows that go on.



Desk Job

A closet can easily become a space-efficient home office like the one shown here. The alcove was fitted with paneling, shelves, ready-made drawer cabinets and a desktop, all of them made of unfinished birch. The finishing started with a coat of Minwax® Water-Based Pre-Stain Wood Conditioner. Next, the two-toned stain effect was achieved using Minwax® Water-Based Wood Stain Cocoa and Cinnamon, followed by two coats of Minwax® Polycrylic® Protective Finish Semi-Gloss. It's a great place to work, and you can't beat the commute.



Nature Made It.



Minwax® Makes It Beautiful.



Wood adds natural warmth and beauty to your home. Especially when it's finished with Minwax®. From warm, rich wood stains to protective, clear finishes, Minwax offers a complete line of easy-to-use, quality wood finishing products. Trust Minwax to make and keep all your wood beautiful for years to come.

minwax.com

©2006 Minwax Company. All rights reserved.

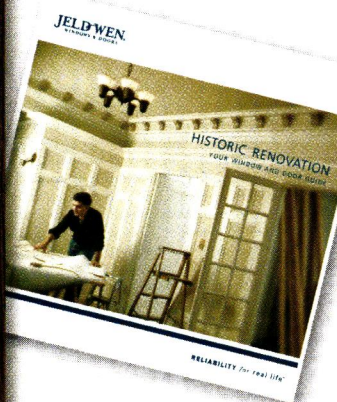


Makes And Keeps Wood Beautiful®

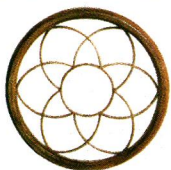
Circle no. 126



PROUD SPONSOR



*Inspired by the past.
And the future.*



Custom Wood Full Round Window



IWP® Custom Wood 112
Exterior Door

With reliable JELD-WEN® windows and doors, you can achieve architectural accuracy while ensuring lasting beauty and energy efficiency. So they're ideal for renovation projects. To learn more request our Historic Renovation brochure by calling 1.800.877.9482 ext 6999, or visit our Web site www.jeld-wen.com/6999.

JELD-WEN
WINDOWS & DOORS

RELIABILITY for real life®

For more information and complete product warranties, see www.jeld-wen.com. ©2005 JELD-WEN, inc. JELD-WEN, IWP and Reliability for real life are registered trademarks of JELD-WEN, inc., Oregon, USA.

AMERICANA

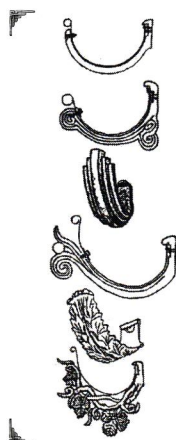
PORCH SHADES

for the Great American SUN PARLOR

Quality wooden shades from original design, manufactured to your dimensions

800-269-5697 www.shutterblinds.com

Circle no. 85



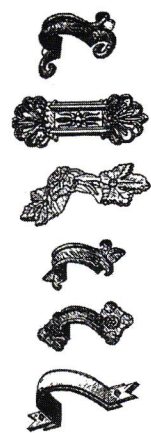
CAST BRONZE GUTTER PARTS & HIGH QUALITY LEADERHEADS

A.B. RAINGUTTERS, INC.
714-577-8369

WWW.ABRAINGUTTERS.COM



BETTER PRICES
FASTER DELIVERY
STUNNING QUALITY



Circle no. 236

SQUARE DRIVE SCREWS

- Square Drive Beats Driver Bit Slippage
- Hardened Steel for Extra Strength
- Deep Thread for Super Grip
- Over 750 Sizes & Styles

McFEELY'S
SQUARE DRIVE SCREWS

PO Box 11169 • Lynchburg • VA 24506
www.mcfeelys.com or 1-800-443-7937

Circle no. 251

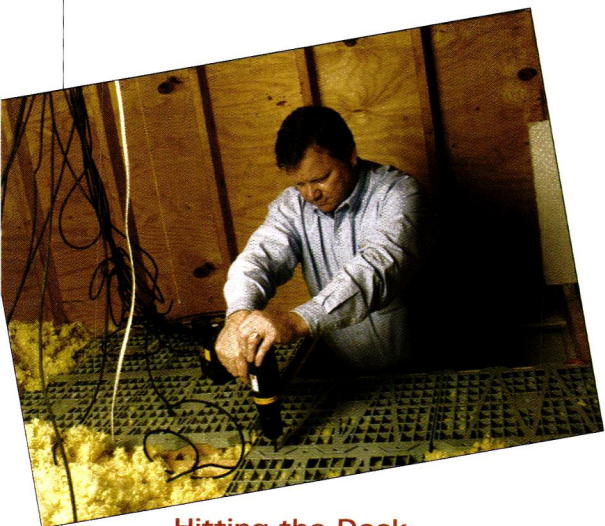
Bird Control

- Proven Effective
- Always Humane
- Discreet Control
- Birds & Animals
- Free Product Catalog
- Call Now - 800.624.1189

Nixalite® of America Inc
F:800.624.1196 www.nixalite.com

Circle no. 178

Old-House Products



Hitting the Deck

With lumber getting pricier and historic attic floors full of nooks and crannies, there just might be a place in some old houses for an invention like Attic Dek. A system of pre-formed plastic panels that are screwed to floor joists, Attic Dek requires no measuring or cutting, so it simplifies creating access to hard-to-reach places. Panels come in 16" or 24" sizes and are sold in packs of two or four pieces, depending on size. For more information call 800-676-6904 or visit www.atticdeck.com. Circle 31 on the resource card.

All-Around Resins

It had to happen. Bondo, the company synonymous with do-it-yourself auto body fillers and fiberglass components, has entered the residential market with products for houses. Called New Home Solutions, the line includes four kits for specific repairs (tub & shower, for example) as well as putties and compounds. There's also a selection of basic fiberglass accessories and polyester resins for all-purpose use. Products are packaged in project size quantities and come with instructions. For more information, contact Bondo Corporation at 888-44-BONDO or visit www.bondo.com. Circle 33 on the resource card.



Go Anywhere Wind

Now battery technology has even cut the power leash on air compressors. Powered by two 7.5-amp rechargeable batteries, the new Husky Cordless Air Compressor is ideal for inflating tires or rafts, but also packs sufficient capacity for construction projects. With a 1.5-gallon tank that can deliver up to 135 psi, the compressor can power a pneumatic nail gun, staple gun, or just an air chuck for dust cleanup. As if that's not enough, the unit incorporates a radio and comes with a 12-volt power supply outlet. For more information, visit www.huskytools.com. Circle 32 on the resource card.



Stepping Back in Time

Few features in 1950s kitchens could beat the dual-purpose efficiency of a combination chair-step stool. Now Cosco has revived this practical classic that does equal duty as a counter seat or fold-out step. Made with fashionably retro authenticity down to the chrome tube legs and red vinyl seat covering, the Counter Chair Step is available at www.target.com. If mid-century is too modern for your taste, consider the

Rockford built to the top of three steps and built to fold flat for easy storage, the Rockford is a good fit with either house or office. For more information, visit www.coscoproducts.com. Circle 34 on the resource card.



Smell the salt in the air and feel the sand beneath your feet with our lovely 1886 "Seashell" Roomset.

In three very soft and sparkling colorways to choose from.

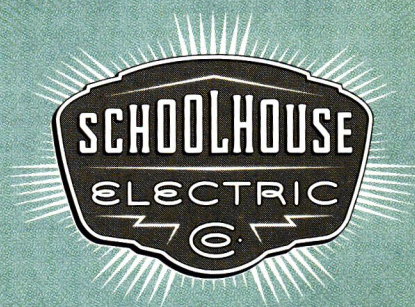
Order now and we'll throw in some coral and starfish, too.

See what's new!
www.bradbury.com
 (707) 746-1900

Bradbury & Bradbury
 ART WALLPAPERS



Circle no. 125



**MANUFACTURERS OF PERIOD
 LIGHTING FIXTURES & GLASS SHADES**



for a free catalog www.schoolhouseelectric.com or call us: 1-800-630-7113
 330 SE MLK Jr. Blvd. Portland, OR 97214 ♦ 27 Vestry St. NY, NY 10013

Suppliers

Listed below are a number of resources and suppliers for the old-house restorer. For an in-depth compilation of companies serving the old-house market, go to the "Restoration Directory" on oldhousejournal.com.

Arbors and pergolas, page 42

Best Nest
 4750 Lake Forest Drive
 Suite 132
 Cincinnati, OH 45242
 (877) 562-1818
www.bestnest.com
 Circle 35 on the resource card.

Master Garden Products
 3223 C Street NE #1
 Auburn, WA 98002
 (800) 574-7248
mastergardenproducts.com
 Circle 36 on the resource card.

Rustic Garden Structures
 Bonnie & Luke Barrow
 P.O. Box 374
 Bynum, NC 27228
 (919) 815-0215
www.rusticgardenstructures.com
 Circle 37 on the resource card.

Simply Arbors
NetShops, Inc.
 12000 I Street
 Suite 20-200
 Omaha, NE 68137
 (800) 506-9725
www.simplyarbors.com
 Circle 38 on the resource card.

Walpole Woodworkers
 767 East Street
 Walpole, MA 02081
 (800) 343-6948
www.walpolewoodworkers.com
 Circle 39 on the resource card.

Yardiac
 50A Littlejohn Glen Court
 Greenville, SC 29615
 (866) YARDIAC
www.yardiac.com
 Circle 40 on the resource card.

Conservator, page 29
Chadsworth's
 277 North Front Street
 Historic Wilmington, NC 28401
 (800) 486-2118
www.columns.com
 Circle 41 on the resource card.

(continued on page 88)



FOR YOUR COMPLIMENTARY CATALOG CALL US AT 1.800.387.6267

ARCHITECTURAL GRILLE 42 Second Avenue, Brooklyn, New York 11215

Phone 718.832.1200 Fax 718.832.1390

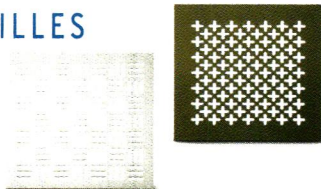
www.archgrille.com info@archgrille.com

CUSTOM FABRICATED AND FINISHED BAR GRILLES, PERFORATED GRILLES AND SPECIALTY ITEMS

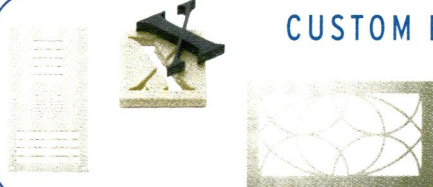
BAR GRILLES



PERFORATED GRILLES



CUSTOM PRODUCTS



Circle no. 76

Signature Hardware

designer bathtubs by CLAW FOOT SUPPLY



Luxury acrylic & cast iron bathtubs
fine kitchen and bath fixtures
decorative hardware
& elegant home lighting



free color catalog
1.866.475.9711 toll free
www.signaturehardware.com/ohj
1379 Jamike Drive . Erlanger, KY 41018

Circle no. 596

Quartersawn

Clapboard Siding & Building Materials

Incl. Antique Heart Pine and Hardwood Flooring

Quartersawing produces a vertical grain clapboard:

- Twists and warps less
- Wears more evenly
- Bonds paint and stain better

Also featuring...

Cabots Factory Finish™

Exterior Pre-Finish for all types of wood siding.

Allows priming or finishing prior to installation with **15 year warranty**:

- Crack, peel and flake resistant
- Washable
- Non yellowing
- No chalk washdown
- Paint film will not erode



Established 1857
PO Box 15
Granville VT 05747

Call, write or fax for
Free Brochure
Tel: 802-767-4747
Fax: 802-767-3107
woodsiding@madriver.com
www.woodsiding.com

Circle no. 162

Handcrafted in the USA
Quality Since 1930

SINCE 1930
ZWICK™
WINDOW SHADE CO.

Toll-Free (877) 588-5200
www.zwickshades.com

TIN ROOF RESTORATION

The Space Age Solution for Weatherproofing Historic Roofs



Acrymax® Coatings and Systems help you restore, beautify, and protect a variety of historic roof types, as well as masonry and stucco walls. A long-lasting, environmentally safer alternative to other

systems. Acrymax systems are easy to apply and come in a variety of colors. Call today for a free brochure on the Acrylic system tough enough to stop leaks cold.



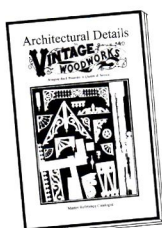
1-800-553-0523

221 Brooke Street • Media, PA 19063
610-565-5755 • Fax: 610-891-0834
www.preservationproducts.com

Circle no. 185

Many Years Ago
we announced the availability of
our old-fashioned solid wood
Architectural Details!

Now our **FREE 144 page Master Catalog** overflows with Victorian & Country Gingerbread and other romantic designer details. Over 90 color photos of products in use, lots of valuable how-to information, and numerous detailed drawings!



FREE
CATALOG!

Gable Decorations

were an instant success when we began offering designs to fit any standard roof.

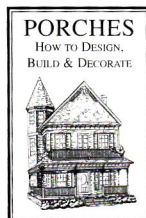
Over the Kitchen Sink...

is a choice location for our custom-length SPANDRELS!

Plain doorways?

Not since everyone discovered our vast array of **BRACKETS and MOULDINGS!**

And don't forget our elegant & functional **SCREEN/STORM DOORS** for lasting first impressions!



Porch Design Book
How to design, build, and decorate your dream porch! 208 pages \$6.95



Hwy 34 S • PO Box 39 MSC 4368
Quinlan, Texas 75474-0039
(903) 356-2158
www.vintagewoodworks.com

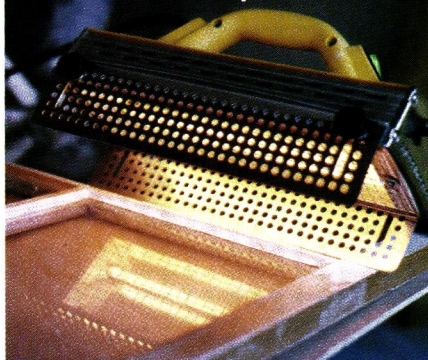
Circle no. 209

speedheater® System

Solutions for Paint Removal

Paint Stripping made easy!

- Lead Safe Method
- Saves Time & Money
- Easy to use



The Speedheater Infrared Paint Remover effectively removes paint, varnish and putty from exteriors, interiors, windows, furniture, wooden boats etc. Removes paint and putty simultaneously without cracking the glass.

Call our US Distributors:

www.eco-strip.com, VA, phone (703) 476 6222

www.esgard.com, LA, phone (337) 234 6327

www.westernwooddoctor.com, WA, phone (206) 935 6764

www.speedheatersystem.com

Circle no. 313

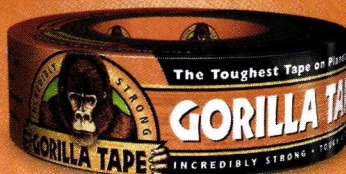
The Toughest Glue On Planet Earth.

Bonds hundreds of materials including wood, stone, metal, ceramic & more! Incredibly strong & 100% waterproof!

1-800-966-3458 • www.gorillagluue.com



The Toughest Tape On Planet Earth.



Extra Thick. Extra Stick.

New Gorilla Tape sticks to things ordinary tapes simply can't.

1-800-966-3458 • www.gorillatape.com

SUPPLIERS

Crown Columns and Millwork
P.O. Box 2219
Gadsden, AL 35903
(888) 862-0886
www.crowncolumn.com
Circle 42 on the resource card.

Hartmann Sanders
1700 West Grand Avenue
Gadsden, AL 35901
www.hartmann-sanders.com
(800) 468-5993
Circle 43 on the resource card.

HB&G
1015 Brundidge Boulevard
Troy, AL 36081
(800) 264-4424
www.HBGCOLUMNS.com
Circle 44 on the resource card.

Exterior paint, page 72

Benjamin Moore & Co.
51 Chestnut Ridge Road
Montvale, NJ 07645
(800) 826-2623
www.benjaminmoore.com
Circle 45 on the resource card.

Fine Paints of Europe
P.O. 419
Route 4 West
Woodstock, VT 05091
(800) 332-1556
www.finepaints.com
Circle 46 on the resource card.

Hyde Tools
54 Eastford Road
Southbridge, MA 01550
(800) 872-4933
www.hydetools.com
Circle 47 on the resource card.

Porch codes, page 56

Foundation Technologies
3300 Montreal Ind. Way
Suite 8
Tucker, GA 30084
(800) 773-2368
www.foundationtechnologies.com
Circle 48 on the resource card.

(continued on page 90)

From our paintable Classic White to our Metallic Finishes of silver, copper, bronze, gold, chrome, stainless steel, and more to our new Faux Finishes!

BEYOND TIN . . .

EASY INSTALL with suspended grid system or simply adhere, staple, nail to any solid surface!

MAINTENANCE FREE No rust or mildew

Lightweight / high impact / No clear coating needed

Class I-A fire-rated polymer plastic available

HISTORICAL REPLICATION Our unique ThermoVac Process for identical duplication

P.O. Box 210 - Blanchard, LA - 71009

OFFICE (318)-929-7398 FAX (318)-929-3923

www.ceilingmagnifique.com

CEILINGS MAGNIFIQUE

Circle no. 196



Sundial Wire
Cloth-Covered Electrical Wire

new wire, UL listed
over 20 styles, colors, gauges
rayon or cotton braid over PVC
most are exclusive to Sundial
all wire made in USA

413-582-6909 FAX 413-582-6908
custserv@sundialwire.com

www.sundialwire.com

Circle no. 261

Grilles & Registers Made to Last a Lifetime

Cast Iron • Cast Brass
Cast Aluminum • Cast Zinc




The Reggio Register Co.

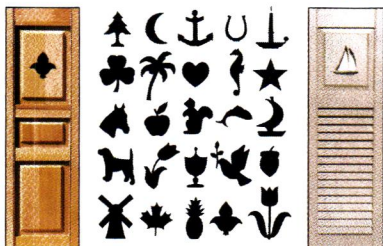
Dept. D6607, 31 Jytek Road,
Leominster, MA 01453

**10%
OFF**
our first
order

Call (800) 880-3090 | www.reggioregister.com

EYE CATCHING QUALITY RED CEDAR SHUTTERS

Delivered Right To Your Door! 



Call for free brochure and assistance with your project.
Many shutter types available. Endless cut out possibilities!

Shuttercraft, Inc.
Madison, CT

Call (203) 245-2608
www.shuttercraft.com

ALL STEEL RADIATOR ENCLOSURES

FOR HOMES, OFFICES, CHURCHES, INSTITUTIONS



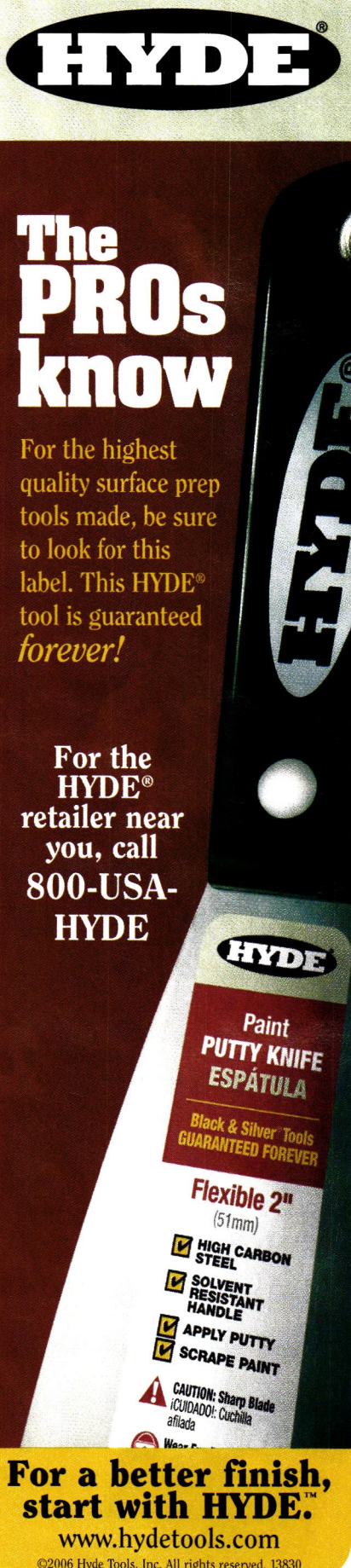
FROM \$24.¹⁰

BUY FACTORY DIRECT & SAVE • EASY TO ASSEMBLE
MANY STYLES & COLORS • BAKED ENAMEL FINISH
Send \$1.00 for Brochures. Refundable with Order.

MONARCH

Dept OHJ
P.O. Box 326, 111 Kero Rd. Carlstadt, N.J. 07072
(201) 507-5551 www.monarchrad.com

Circle no. 255



HYDE

The PROs know

For the highest quality surface prep tools made, be sure to look for this label. This HYDE® tool is guaranteed forever!

For the HYDE® retailer near you, call 800-USA-HYDE

Paint PUTTY KNIFE
ESPÁTULA

Black & Silver Tools
GUARANTEED FOREVER

Flexible 2"
(51mm)

- ☒ HIGH CARBON STEEL
- ☒ SOLVENT RESISTANT HANDLE
- ☒ APPLY PUTTY
- ☒ SCRAPE PAINT

CAUTION: Sharp Blade
¡CUIDADO! Cuchilla afilada

For a better finish,
start with HYDE.™

www.hydetools.com

©2006 Hyde Tools, Inc. All rights reserved. 13830

Circle no. 606



A beautiful, professional finish even a couple of amateurs can pull off.

With Minwax®, it's easier than ever to give your hardwood floors a beautiful, durable clear finish. Minwax® Super Fast-Drying Polyurethane For Floors offers superior durability with a 25% faster recoat time than traditional polyurethane and no need to sand between coats. Minwax® Water Based Polyurethane For Floors combines polyurethane durability with an ultra-fast recoat time and very low odor. Either choice lets you complete the job in one day. Your floors will look beautiful. And you'll look like a pro.

AVAILABLE AT
THE HOME DEPOT

©2006 Minwax Company. All rights reserved. PROUD SPONSOR

MINWAX
Makes And Keeps Wood Beautiful®
minwax.com

Circle no. 126

**An Inviting Past,
An Enduring Future.**

Subscribe and discover:

- Expert "how-to's"
- Cost-saving tips
- Resources for authentic & reproduction architecture

Subscribe to
OLD-HOUSE JOURNAL
800.234.3797 or www.oldhousejournal.com

Old-House
JOURNAL



SUPPLIERS

Simpson Anchors
5956 W. Las Positas Boulevard
Pleasanton, CA 94588
(800) 999-5099
www.simpsonanchors.com
Circle 49 on the resource card.

Sonotube Forms
1 North Second Street
Hartsville, SC 29550
(800) 377-2692
www.sonoco.com
Circle 50 on the resource card.

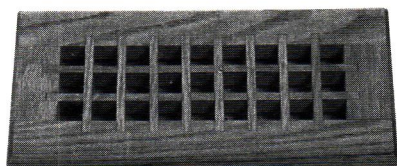
Tendura
1220 South Brundidge
Troy, AL 36081
(800) 836-3872
www.tendura.com
Circle 51 on the resource card.

OLD-HOUSE JOURNAL'S RESTORATION DIRECTORY is an annual compilation of more than 1,700 companies offering restoration products and services. OLD HOUSE JOURNAL'S TRADITIONAL PRODUCTS is a yearly compendium featuring hundreds of four-color photos showing hard-to-find period products, along with complete background info on each.

To order a copy of either the RESTORATION DIRECTORY or TRADITIONAL PRODUCTS (\$9.95 each, plus \$5.00 for shipping and sales tax, if applicable), call (202) 339-0744 ext. 101, 9 a.m. to 5 p.m., Eastern Time, Monday through Friday. Or simply make out a check for \$14.95 to OLD-HOUSE JOURNAL, and mail it to OLD-HOUSE JOURNAL'S RESTORATION DIRECTORY, 1000 Potomac St., NW, Suite 102, Washington, DC 20007.



WOODEN FLOOR GRATES



From 2"x10" to 20"x32"

- 3 FLOOR MODELS
- BASEBOARD • WALLMOUNTED
- UNFINISHED OR PREFINISHED
- EGGCRATE OR LOUVERED

Send \$2.00 for catalog
and receive a \$5. coupon to:

GRATE VENTS

P.O. Box 471
Crystal Lake, IL 60039-0471
(815) 459-4306
Fax (815) 459-4267
E-mail: doug@gratevents.com
www.gratevents.com

Circle no. 163

vintagedoors.com

Solid Wood Doors

Screen & Storm

Hand Made in the USA
YesterYear's
Vintage Doors & Millwork
Factory Direct

Dutch

Entry

Catalog: 800-787-2001

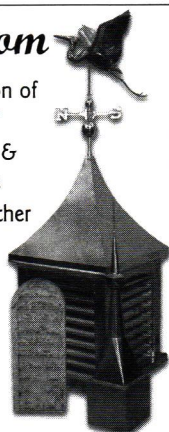
Circle no. 336

Copper-inc.com

Specialize in the production of

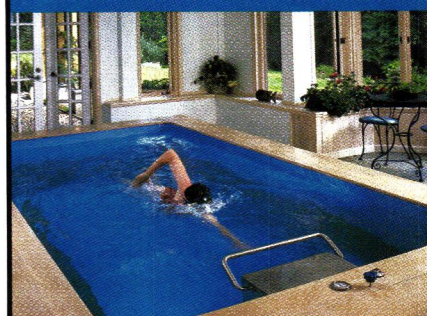
- Cupolas • Finials • Roof Vents • Conductor Heads & Guttering • Chimney Caps
- Gable End Vents • Weather Vanes • Custom Work

P.O. Box 244
Dickinson, TX 77539
888.499.1962
Fax: 888.499.1963
www.copper-inc.com



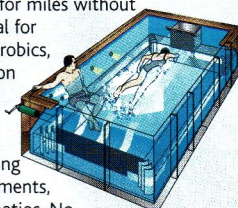
Circle no. 241

Swim at Home™



The Treadmill for Swimmers

Now you can swim for miles without moving an inch. Ideal for swimming, water aerobics, training, rehabilitation and fun.



The 8' x 15' Endless Pool® fits into existing spaces such as basements, garages, decks and patios. No crowded pools, no heavy chlorine, no flip-turns.

Already own a pool? Ask about the **FASTLANE** by Endless Pools, Inc.

Call for a FREE DVD or Video:
800.233.0741 ext. 4563
www.endlesspools.com/4563



200 E Dutton Mill Road
Aston, PA 19014

Circle no. 253

Conant Custom Brass

★ Working Wonders with Metal & Light™ ★

See the Light!



Bring beauty & elegance to your home
with our hand-crafted lighting.

Shown: The Royalton, an original Conant design, crafted in iron
with amber, slumped glass shades

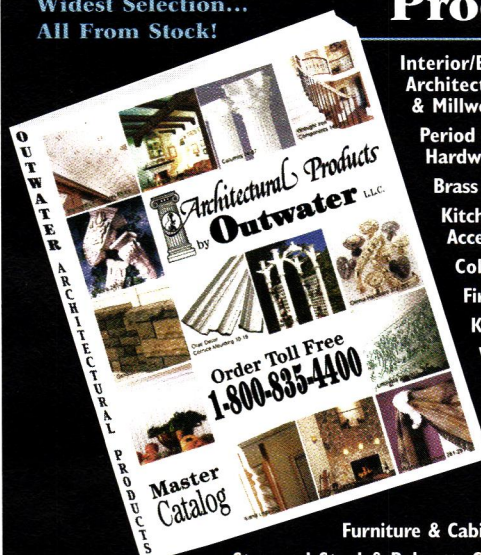
New & Vintage Lighting ★ Lighting Restoration ★ Custom
Metalworking ★ Classic Weather Instruments ★ Fine & Unusual Gifts

Burlington, Vermont ★ 800 832 4482 ★ conantcustombrass.com

Circle no. 164

40,000+ Decorative Building Products

Lowest Prices...
Widest Selection...
All From Stock!



Interior/Exterior
Architectural Mouldings
& Millwork

Period & Contemporary
Hardware

Brass Tubing & Fittings
Kitchen & Bathroom
Accessories

Columns & Capitals

Fireplace Surrounds

Knobs & Pulls

Wall Coverings

Wainscoting

Balustrading

Lighting

Wrought Iron
Components

Furniture & Cabinet Components

Stamped Steel & Polymer Ceiling Tiles....

And So Much More

Please Call 1-888-772-1400 For Our FREE Master Catalog!






Architectural Products by **Outwater** L.L.C.

Tel: 1-800-835-4400 Fax: 1-800-835-4403
New Jersey • Arizona • Canada
www.outwater.com

Circle no. 285

We make installing a spiral straightforward.

 <p>Metal Spirals from \$425</p> <ul style="list-style-type: none"> • Diameters 3'6" to 7'0" • Kits or Welded Units 	 <p>Oak Spirals from \$1575</p> <ul style="list-style-type: none"> • Diameters 4'0" to 6'0" • All Oak Construction 	 <p>Victorian One® from \$3300</p> <ul style="list-style-type: none"> • Diameters 4'0" to 6'0" • Cast Aluminum Construction
---	---	--

The best selection, quality, and prices!

Since 1931, The Iron Shop has enjoyed a reputation for outstanding design and fabrication of spiral stairs. Today, we utilize computer-aided technology throughout our production process successfully mixing state-of-the-art manufacturing with Old World quality. Offering the largest selection, highest quality, and lowest prices in spiral stairs—we make sure that you get the right spiral to meet your needs, available in any height and BOCA/UBC code models. And our spirals are still made with pride in the U.S.A.

Call for the **FREE** color Catalog & Price List:

1-800-523-7427 Ask for Ext. OHJ
or visit our Web Site at www.TheIronShop.com/OHJ

Installation Video featuring
"The Furniture Guys"

Main Plant & Showroom: Dept. OHJ, P.O. Box 547, 400 Reed Rd, Broomall, PA 19008
Showrooms / Warehouses: Ontario, CA • Sarasota, FL • Houston, TX • Chicago, IL • Stamford, CT

THE IRON SHOP®

The Leading Manufacturer of Spiral Stair Kits®



"The Furniture Guys" is a registered trademark belonging to Ed Feldman and Joe L'Erario

©2004 The Iron Shop

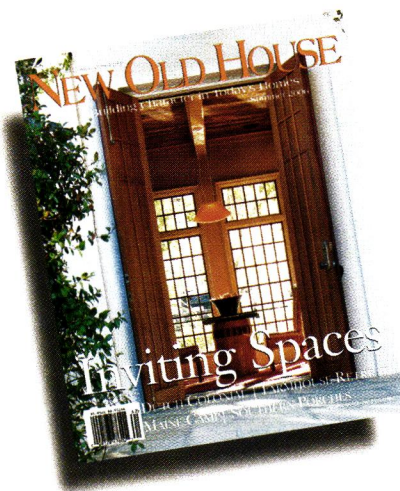
CREATE A HOUSE WITH HISTORY

Each season *Old-House Journal's New Old House* magazine brings you new homes that echo the past while keeping all the comforts of today's lifestyles.

New old houses satisfy our insatiable appetite for the charm of old houses while offering all the bells and whistles of today—gourmet kitchens, luxurious master baths, and rooms completely wired for twenty-first century technologies.

Through each issue of *Old-House Journal's New Old House*, we'll explore classic American house styles all across the country and hear from traditionally schooled architects who create dwellings with a sense of history and belonging. We'll discover the ideas behind designing a home with a "past:" how, for example, architects and designers introduce salvage materials into a space to give it that old-house feel; how the scale and proportions of building design found in old pattern books are finding new expressions; and how craftspeople perfect the details of centuries ago in the present.

New old houses offer a freshness to our country's landscape, bringing back a sense of place to the home.



Old-House Journal's
NEW OLD HOUSE
Building Character in Today's Homes


To Subscribe to Old-House Journal's NEW OLD HOUSE


Call 866.298.5647

Six issues for \$17.97 plus \$2.00 postage and handling.

TIN CEILINGS


Take your ceilings from boring to **BRILLIANT**





M-BOSS™
INC.

Toll Free: **888-MBOSSINC**
Reference promo code **OHJ-0506**
www.mbossinc.com



backsplashes • door insets • moldings • wainscoting • medallions • fireplace accents

Circle no. 416

Nine complete lighting lines - Mailboxes - Bollards & more - Quality craftsmanship

Personal service - Over 10 custom colors

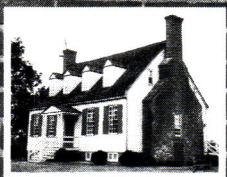
The style you have been looking for at a quality you will come to admire.

Dahlhaus
Vintage European Lighting

Authentic period castings - Custom design

www.Dahlhaus-Lighting.com - Ph 718 218 6651 - Showroom Brooklyn NY

Circle no. 539



We're In America's Most Historic Chimneys.

NOT ALL CHIMNEY LINERS ARE CREATED EQUAL.

Home restoration experts know the difficulties involved in making old chimneys into safe and structurally sound chimneys, while maintaining their historic integrity.

That's why more and more people are calling on GOLDEN FLUE. We're the cast-in-place masonry liner experts with America's most fire retardant chimney lining mixture.

Poured and hardened right in the chimney, GOLDEN FLUE even increases the strength of the original structure.


Before you settle for a stainless steel liner, tile liner, or GOLDEN FLUE "look-a-like" call the experts who started it all for a free brochure and the name of an authorized GOLDEN FLUE dealer in your area.



www.goldenflue.com

Call For A FREE Brochure Today. 800-446-5354

Circle no. 159



TILE SOURCE INC.


Encaustic & Geometric Floor Tile, and Victorian Wall & Fireplace Tile

4 Indigo Run Drive #4021
Hilton Head Island, SC 29926
PHONE: 843.689.9151 • FAX: 843.689.9161
EMAIL: djmalk@aol.com

FOR MORE INFORMATION AND LITERATURE VISIT:
www.Tile-Source.com

Circle no. 204

Decorate with **WALL WORDS**
Everyday inspiration... a bit of whimsy



Make a statement with Wall Words, easy-to-apply rub-on transfers for walls that mimic the look of expensive hand-painted lettering! Preview your phrase, check the lengths, colors and fonts before buying at **wallwords.com**

FREE Catalog (888) 422-6685

Circle no. 568

The Wood Factory
AUTHENTIC VICTORIAN
MILLWORKS

Screen Doors • Porch Parts
Custom Woodwork • Moldings
Ornamental Trim


Send \$2.00 for a Catalog

111 Railroad Street
Navasota, Texas 77868
Tel: (936) 825-7233
Fax: (936) 825-1791

Circle no. 158

WWW.
traditional-building.com
Internet Gateway to Historical Products

THE OLD HOUSE - PARTS CO. -



Over 11,000 sq. feet of architectural salvage from the 1730s-1940s: doors, windows, stained glass, hardware, mantels, beams, flooring, grates, sinks, and more. Restoration & custom design and build services available.

VISIT OUR NEW LOCATION!

1 Trackside Drive
Kennebunk, Maine 04043
Tel.: 207-985-1999
Fax: 207-985-1911
www.oldhouseparts.com

CinderWhit & Company
Wood Turnings for Porches & Stairways

- Stock or Custom Designs • Authentic Replications • Prompt Quality Service •
- Porch Posts • Balusters • Newels • Spindles • Finials • Handrail •
- Lengths To 12 Feet • Free Brochure •

1-800-527-9064 Fax 701-642-4204
E-Mail: info@cinderwhit.com
Website: www.cinderwhit.com
733 Eleventh Avenue South • Napoleon, ND 58075

Quality & Craftsmanship forged together for a lifetime

Forged Hardware & Nails by Acorn-Tremont.



For a FREE Acorn catalog, call and request OHJ806A or request OHJ806T for a Tremont Nail catalog.



Acorn Manufacturing Co., Inc.
1.800.835.0121
www.acornmfg.com



TREMONT NAIL—
now serving the restoration industry as
a division of Acorn Manufacturing
www.tremontnail.com

Circle no. 112

WIDE PLANK FLOORING



Eastern White Pine

The original source of wide plank floors since 1966. Family, trust, quality. A wide variety of design options to fit any style of home and any budget. Call for your **free** portfolio.

800-595-9663

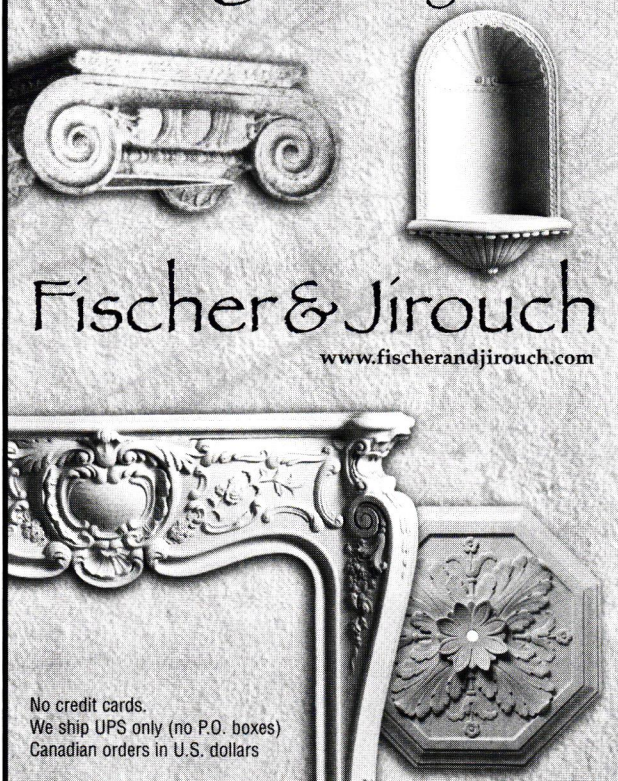
Carlisle
Wide Plank Floors

Finely crafted. Trusted for generations.

www.wideplankflooring.com

Circle no. 127

Designed by the ages. Crafted by hand.



Fischer & Jirouch

www.fischerandjirouch.com

No credit cards.
We ship UPS only (no P.O. boxes)
Canadian orders in U.S. dollars



Fischer & Jirouch is well known for hand-crafting ornate plaster fixtures as taught by the original owners... old world master artisans nearly 100 years ago. We offer more than 1,500 architectural details in a variety of period styles. Our authentic plaster techniques have been improved to meet today's applications by architects, tradespeople, and do-it-yourselfers who rely upon our pieces to enhance their exterior and interior spaces. Easy to install. Affordable. Custom reproductions available.

Send for our 144-page catalog (\$10 US, \$15 Canadian)



THE FISCHER & JIROUCH CO.

4821 Superior Ave.
Cleveland, Ohio 44103
(216) 361-3840
(216) 361-0650 fax

Ask about our new line
of Polyurethane/Resin Capitols



Circle no. 91



New Construction



Renovation

3-Season Screened Porch Systems

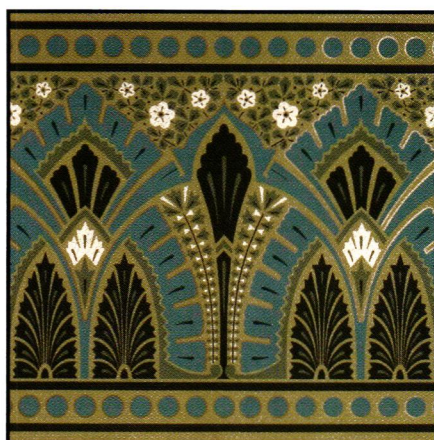
Come in from the cold. A room with a view is easy to install.



VixenHill.com
800-423-2766

Dept.#OHJ6

Circle no. 109

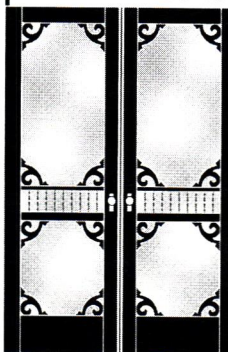


MODERN ORNAMENTATION
A collection of Christopher Dresser designs

**MASON & WOLF
WALLPAPER**

mason-wolf.com 732-866-0451
PO Box 6224 Freehold, NJ 07728

Screen & Storm Doors



- Mahogany
- Custom sizes
- Tempered glass
- 55 styles

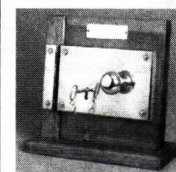
Send \$3 for our catalog

**Touchstone
Woodworks**
PO Box 112
Dept OHJ
Ravenna OH 44266
(330) 297-1313

www.touchstonewoodworks.com

Circle no. 587

Finest Quality Reproduction BRASS & IRON HARDWARE



Since 1933, Ball and Ball has been manufacturing the highest quality reproduction furniture hardware, builders hardware, lighting fixtures, and fireplace accessories available.

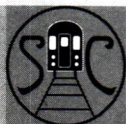
Call for our newly expanded lighting catalog featuring hundreds of exciting new products



463 W. Lincoln Highway (Rt. 30)
Exton, PA 19341
610-363-7330 • Fax: 610-363-7639
1-800-257-3711
www.ballandball.com

Circle no. 243

The New Subway Standard



The Subway Ceramics tile collection sets the standard for historic authenticity. Turn-of-the-20th century production methods faithfully reproduce the precise, flat & square features of this classic tile. Vintage forms inspire the traditional designs of moldings and trim pieces uniquely available in this collection. Take your period home back to its architectural heritage.



subwaytile.com

Circle no. 217



Rumford fireplaces fit any decor. Superior Clay offers a variety of firebrick colors and an easy-to-assemble prefab herringbone option. To find out more about how Superior Clay can make your fireplace into a focal point, visit us at www.superiorclay.com

740.922.4122 • 800.848.6166
P.O. BOX 352 • Uhrichsville, Ohio 44683



www.superiorclay.com

Circle no. 538



CHADSWORTH'S 1.800.COLUMNS®

www.columns.com

COLUMNS • PILLARS • PILASTERS
PERGOLAS • BALUSTRADES

800.486.2118

277 NORTH FRONT STREET
HISTORIC WILMINGTON, NC 28401

ATLANTA • LONDON

Circle no. 87

**1 gallon of X-100
NATURAL SEAL equals
2 gallons of protection!**



The ultimate in wood protection!

ABR®
PRODUCTS, INC.

www.abrp.com
800.346.7532

American Building Restoration Products, Inc.

OHJ 5/06

Circle no. 565

Wood Screen Doors



Coppa Woodworking, Inc.
310-548-4142 • www.coppawoodworking.com

Circle no. 137

BORA-CARE

Protect Wood
from Insects
and Fungi

CONTROLS
Decay Fungi
Carpenter Ants
Wood Boring Beetles
Termites

Repels Termites

Easy, water soluble application

Kills wood boring insects and decay fungi

Penetrates into logs & timbers for deep protection

Safe: low toxicity for people, animals and environment

Compatible with Finishes

Colorless Odorless

Easy Convenient

Cost Effective

Interior & Exterior Use

Safe Near Wells or Cisterns

Preservation Resource Group

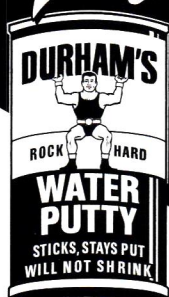
Your source for Products, Tools, Instruments & Books for
Preservation and Restoration

800-774-7891

www.PRGINC.com

WOOD REPAIR

THE ORIGINAL



Use genuine Durham's Rock Hard Water Putty to fill cracks, crevices, joints, knots, and nail holes. You can saw, chisel, polish, color, and mold it too. Sticks and stays put - will not shrink. Only original Durham's offers lasting satisfaction.

Durham's permanently adheres in wood, plaster, and tile. Ideal for use by woodworkers, painters, electricians, and carpenters. Available through hardware, lumber and building material dealers, and paint distributors from coast to coast.



Donald Durham Co.

Box 804-HJ, Des Moines, IA 50304

http://www.waterputty.com

Circle no. 147

We Can Solve Your Paint Removal Problems

"Dust-Free" Paint Stripping and Sanding Tools

The PaintShaverPro™ will strip **1 SQUARE FOOT** of lead and regular paint from clapboards, shingles, or any flat surface in **15 SECONDS** while collecting the debris into any vacuum

PAINTSHAVER PRO

As seen on "This Old House"



American International Tool, Cranston, RI USA 1-800-932-5872 or visit www.paintshaver.com

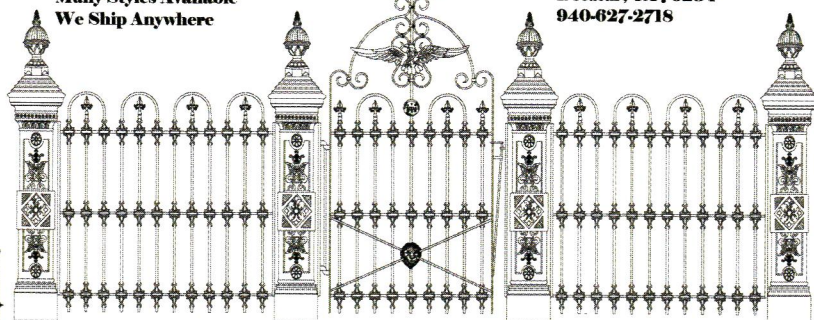
Circle no. 117

TEXAS IRON FENCE & GATE CO.

IRON FENCING GATES AND POSTS

The Best Solid Iron Fences Made Today
Built to Last More Than A Lifetime
Many Styles Available
We Ship Anywhere

Catalog \$4.00
P.O. Box 839
Decatur, TX 76234
940-627-2718



WWW.TEXASIRONFENCE.COM

Circle no. 281

STOP PEST BIRDS!

Made in the USA!

• Affordable & Effective Bird Control Solutions!

• Easy to Install & Maintain!

• Will Not Harm Birds!

• Bird Spikes • Sound Deterrents
Visual Deterrents • Goose Repellents
...and Much More!

Over 100 Products Available!

Absolute
Bird Control Products

EASY ONLINE ORDERING @

www.AbsoluteBirdControl.com/OHJ



Protect Your
Property!



Circle no. 287

Product Literature from Old-House Journal's Advertisers

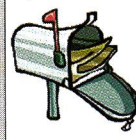
FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to:
<http://www.oldhousejournal.com/lit>



ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

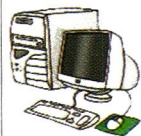
<http://www.oldhousejournal.com/lit/>

AB Raingutters <i>See our ad on page 84</i>	Circle no. 236	ARSCO Manufacturing Co. <i>See our ad on page 107</i> Metal radiator covers and enclosures for steam and hot-water heating systems. Free literature. 800-543-7040	Circle no. 120	Cedar Valley Shingle <i>See our ad on page 39</i>	Circle no. 183
Abatron <i>See our ad on page 40</i> Products for restoring, strengthening, repairing deteriorated wood; concrete patching, resurfacing compounds. 800-445-1754	228	Artifex Custom Shutters <i>See our ad on page 33</i> Historically accurate raised panel, flat panel and one-of-a-kind hand-forged hardware. Free literature. www.artifexshutters.com	286	Ceilings Magnifique <i>See our ad on page 89</i> Decorative, polymer ceilings and mouldings for interior and exterior use. Residential and commercial applications. Free literature. 318-929-7398	196
Acorn Forged Iron <i>See our ad on page 94</i> Acorn produces the finest line of early forged iron hardware available today. Now see new cast iron grilles and registers. Free literature. 800-835-0121	112	The Ashford Institute of Antiques <i>See our ad on page 113</i> Antique home study course for profit and pleasure. Complete a serious course with tremendous financial and personal reward. Diploma program. Free literature. 850-244-0632	312	Chadsworth Columns <i>See our ad on page 96</i> Wood, PolyStone™ and fiberglass columns. Free flier. \$15 idea book includes product portfolio.	87
Adams Architectural Wood Products <i>See our ad on page 106</i> Custom made wood window units, replacement sash, true divided lites, bent glass, restoration glass. Call for literature, \$5. 888-285-8120		AZEK Trimboards <i>See our ads on pages 6, 7</i> Trim products are cellular PVC that offer the unequalled combination of uniformity, durability, workability, and beauty. Free literature. 877-ASK-AZEK	308	Cinder Whit & Company, Inc. <i>See our ad on page 93</i> Porch posts, newel posts, balusters, spindles, finials, and handrails in stock or replica designs. Free literature. 800-527-9064	
Allied Trade Group <i>See our ad on page 106</i> 700,000 products—300 brand name manufacturers. Free literature. 888-404-2744	254	Ball & Ball <i>See our ad on page 95</i> Victorian hardware. \$7 catalog. 610-363-7330	243	Classic Accents <i>See our ad on page 103</i> Push-button light switches, wall plates, fancy tassels, cord, moulding, Hook & Edison light bulbs, etc. \$2 catalog. 734-284-7661	134
Allied Window, Inc. <i>See our ad on page 16</i> Invisible Storm Windows. \$2.25 color brochure. 800-445-5411	78	Bathroom Machineries <i>See our ad on page 106</i> Original and reproduction bathroom fixtures. Free literature. 209-728-2081	510	Classic Gutter Systems <i>See our ad on page 105</i> Gutter Projects. Free literature. 616-382-2700	135
American Building Restoration Products, Inc. <i>See our ad on page 96</i> Specialty restoration products including masonry cleaners, wood restorers, & preservatives. Free literature. 414-421-4125	565	The Bilco Company <i>See our ad on page 104</i> Basement doors for reliable direct access to basement areas for storage and secondary egress. Free literature. 203-934-6363	81	Conant Custom Brass <i>See our ad on page 91</i> Metal and lighting workshop. Design, fabrication, restoration repair and energy-efficient retrofitting of lighting fixtures of all styles and periods. Free literature. 802-658-4482	164
American International Tool Industries <i>See our ad on page 97</i> Free literature. 800-932-5872	117	Bird-B-Gone <i>See our ad on page 97</i>	287	Coppa Woodworking <i>See our ad on page 96</i> Wood screen doors. 160 styles in pine, douglas fir, oak, mahogany, redwood, cedar. Free catalog. 310-548-4142	137
Angie's List <i>See our ad on page 11</i>	306	Bradbury & Bradbury <i>See our ad on page 86</i> Hand silk-screened wallpaper in Neo-Classical, Victorian, and Arts & Crafts styles. In-house design service available. \$12 catalog. 707-746-1900	125	Copper Craft Inc. <i>See our ad on page 105</i> Architectural sheetmetal products including dormers, cupolas, spires, conductor heads, and custom designed products. Free literature. 800-486-2723; www.coppercraft.com	387
Architectural Grille <i>See our ad on page 87</i> Bar grilles & perforated grilles. Free literature. 718-832-1200	76	Carlisle Wide Plank Floors <i>See our ad on page 94</i> Traditional wide plank flooring. Free literature. 800-595-9663	127	Copper-Inc.com <i>See our ad on page 91</i> Manufacturer and distributor of hand-crafted copper ridge caps, cupolas, finials, roof vents, and more. Free literature. 888-499-1962	241
Architectural Iron <i>See our ad on page 102</i>		Carriage House Door Company <i>See our ad on page 30</i> Free literature. 866-890-1776; www.carriagedoor.com	124		
Architectural Products by Outwater <i>See our ad on page 91</i> Outwater offers the widest selection of standard and innovative decorative building products at the lowest price. Free literature. 888-835-4400	285				

Product Literature from Old-House Journal's Advertisers

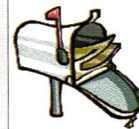
FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to:
<http://www.oldhousejournal.com/lit>



ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

<http://www.oldhousejournal.com/lit/>

Crown City Hardware <i>See our ad on page 15</i> Hard-to-find hardware brass, iron, pewter, and crystal. Free catalog. 626-794-1188	Circle no. 88	Devenco Louver Products <i>See our ad on page 84</i>	Circle no. 85	Golden Flue <i>See our ad on page 93</i> Chimney liners. Free information. 800-446-5354	Circle no. 159
Crown Point Cabinetry <i>See our ads on page 18</i> Furniture quality, period style, custom cabinetry for kitchens, baths, and beyond. 800-999-4994		Donald Durham Company <i>See our ad on page 97</i> Rock-hard putty. Free literature. 515-243-0491	147	Gorilla Glue Company <i>See our ad on page 88</i> 800-966-3458	
Dahlhaus Lighting <i>See our ad on page 93</i>	539	Eco-Strip <i>See our ad on page 88</i> 703-421-6221	313	Granville Manufacturing <i>See our ad on page 87</i>	162
Decorators Supply Corp. <i>See our ad on page 104</i> Manufacturers of 16,000 different ornaments in plaster, wood, and composition. Established in 1893. Free literature. 773-847-6300.	110	Endless Pools <i>See our ad on page 91</i> 8' x 15' pool with adjustable current. Free video. 800-233-0741	253	Grate Vents <i>See our ad on page 91</i> Wooden floor and wall mounted grates. \$2 brochure. 815-459-4306	163
Decra Roofing <i>See our ad on page 36</i> Stone coated steel tile, shake, shingle, and shingle plus has been proven around the world for over 40 years. Free literature. 877-GO-DECRA	83	Erie Landmark <i>See our ad on page 107</i> Custom-made plaques. Free brochure. 800-874-7848	364	House of Antique Hardware <i>See our ad on page 107</i> Antique and vintage reproduction house hardware. Online catalog. 888-233-2545; www.houseofantiquehardware.com	495
Designer Doors, Inc. <i>See our ad on page 101</i>	150	Fischer & Jirouch <i>See our ad on page 94</i> Plaster ornament restoration and reproduction with fiber-reinforced plaster. \$10 complete catalog. 216-361-3840	91	Hyde Tools, Inc. <i>See our ad on page 89</i> Paint, drywall and wallcovering finishing tools. Free literature. 800-USA-HYDE	606
		Franmar Chemical <i>See our ad on page 108</i>	444		

RETURN THIS COUPON TODAY FOR INFORMATION FROM THE COMPANIES IN THIS ISSUE OF OLD-HOUSE JOURNAL.

To request information from companies in this issue, please circle the appropriate number below, put this card in an envelope with your check or money order made out to Old-House Journal, and mail it to the address below. Or charge the amount to your Visa, MasterCard, or American Express card. The information comes directly from the companies, and Old-House Journal is not responsible for any discrepancies in catalog prices. To order product literature online, go to www.oldhousejournal.com/lit.

1	Free	17	Free	33	Free	49	Free	65	Free	88	Free	150	Free	209	Free	285	Free	510	Free
2	Free	18	Free	34	Free	50	Free	66	Free	91	\$10.00	158	\$2.00	217	Free	286	Free	515	Free
3	Free	19	Free	35	Free	51	Free	67	Free	109	Free	159	Free	222	Free	287	Free	538	Free
4	Free	20	Free	36	Free	52	Free	68	Free	110	Free	162	Free	228	Free	306	Free	539	Free
5	Free	21	Free	37	Free	53	Free	69	Free	112	Free	163	\$2.00	236	Free	308	Free	541	Free
6	Free	22	Free	38	Free	54	Free	70	Free	117	Free	164	Free	241	Free	312	Free	565	Free
7	Free	23	Free	39	Free	55	Free	71	Free	120	Free	165	Free	243	\$7.00	313	Free	568	Free
8	Free	24	Free	40	Free	56	Free	72	Free	123	Free	172	\$6.00	245	Free	336	Free	587	\$3.00
9	Free	25	Free	41	Free	57	Free	73	Free	124	Free	178	Free	251	Free	342	Free	596	Free
10	Free	26	Free	42	Free	58	Free	74	Free	125	\$12.00	183	Free	253	Free	364	Free	606	Free
11	Free	27	Free	43	Free	59	Free	76	Free	126	Free	185	Free	254	Free	387	Free		
12	Free	28	Free	44	Free	60	Free	78	\$2.25	127	Free	191	Free	255	\$1.00	416	Free		
13	Free	29	Free	45	Free	61	Free	81	Free	134	\$2.00	196	Free	258	Free	421	Free		
14	Free	30	Free	46	Free	62	Free	83	Free	135	Free	204	Free	259	Free	444	Free		
15	Free	31	Free	47	Free	63	Free	85	Free	137	Free	205	Free	261	Free	484	Free		
16	Free	32	Free	48	Free	64	Free	87	Free	147	Free	207	Free	281	\$4.00	495	Free		

NAME

TOTAL ENCLOSED

ADDRESS

CITY

STATE

ZIP

EMAIL

CREDIT CARD #

EXP. DATE

SIGNATURE

DAY TEL #

Please mail payment and card to Old-House Journal, PO Box 413050 Naples FL 34101-6776. This coupon expires April 2007. OHJ0706C

Product Literature

from Old-House Journal's Advertisers

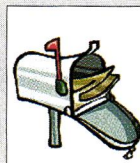
FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to:
<http://www.oldhousejournal.com/lit>



ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your payment and mail it to the address on the card.



FAX

ORDER BY FAX
Fax your completed card to 888-847-6035

<http://www.oldhousejournal.com/lit/>

ICI Paints

See our ad on page 17

This Old House™ exterior paint and primer. It's a super premium paint that carries a name you know and rely upon. Free literature.

The Iron Shop

See our ad on page 92

Spirals available in metal, oak, victorian cast iron aluminum kits and all welded custom units. FREE catalog. 800-523-7427, ext. OHJ; www.TheIronShop.com/OHJ

Jeld-Wen

See our ads on the inside front cover, 3, 84
www.jeld-wen.com/4469

Kayne & Son Custom Hardware

See our ad on page 105

Custom forged strap hinges, bolts, fire-place tools & accessories, and latch sets. \$5 literature. 828-667-8868

Circle no.
165

King's Chandelier Company

See our ad on page 10

Chandeliers & sconces. \$6 catalog. 336-623-6188; www.chandelier.com

Mason and Wolf Wallpaper

See our ad on page 95

Reproduction wallpaper in period colors for walls and ceilings.

M-Boss, Inc.

See our ads on the inside back cover, 92
Period-inspired pressed metal panels, cornice and moldings. Easy installation. Free literature. 888-MBOSSINC; www.mboss-inc.com

McFeely's Square Drive Screws

See our ad on page 84

McFeely's square drive screws are easy to drive and strong too! Free color catalog. 800-443-7937

Circle no.

172

Metal Roofing Alliance

See our ad on page 27

Minwax Company

See our ads on pages 82, 83, 90

Inspirational magazine filled with home improvement projects, decorating ideas, and expert wood finishing techniques.

Monarch Radiator Covers

See our ad on page 89

Stock and custom radiator covers. \$1.00 literature. 201-507-5551; www.monarchcovers.com

Nixalite of America

See our ad on page 84

Complete line of bird and wildlife control products. Free literature. 800-624-1189; www.nixalite.com

Circle no.

191

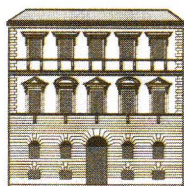
126

255

178

251

TRADITIONAL BUILDING



EXHIBITION AND
CONFERENCE

DISCOVER...

hundreds of products for
your historic home!

OCTOBER 4-7, 2006

WASHINGTON HILTON
HOTEL AND TOWERS

WWW.TRADITIONALBUILDINGSHOW.COM

FREE ADMISSION TO THE EXHIBITS

The Traditional Building Exhibition and Conference is offering FREE admission to the exhibit hall to all attendees when you pre-register before September 20, 2006 at www.traditionalbuildingshow.com. Or, as our special VIP Guest, clip this coupon and bring it with you on-site at the Washington Hilton Hotel and Towers, Washington, DC.

EXHIBIT HALL HOURS

Friday | October 6, 2006 | 11:00am-5:00pm

Saturday | October 7, 2006 | 10:00am-4:00pm

WASHINGTON, DC

OCTOBER 4-7, 2006 ★ WASHINGTON HILTON HOTEL AND TOWERS



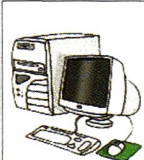
800.982.6247 | info@restoremedia.com | www.traditionalbuildingshow.com

Product Literature

from Old-House Journal's Advertisers

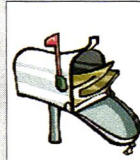
FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to:
<http://www.oldhousejournal.com/lit>



ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

<http://www.oldhousejournal.com/lit/>

Circle no.

Old California Lantern

See our ad on page 24

Manufacturer of historically accurate Arts & Crafts lighting fixtures. Call or order our catalogs online at www.oldcalifornia.com, \$6 each or \$12 for the set. 800-577-6679

The Old House Parts Co.

See our ad on page 93

Architectural salvage from the 1730s-1940s. Doors, windows, stained glass, hardware, mantels, beams, reclaimed flooring, grates, kitchen sinks, and more. www.oldhouseparts.com

Preservation Products/ Chem.Coating

185

See our ad on page 87

Acrymax coatings & systems for protecting, sealing, and weatherproofing roofs and walls. Free literature. 800-553-0523; www.preservationproducts.com

Preservation Resource Group Inc

See our ad on page 97

Books, borate wood preservatives, epoxies, moisture instruments, masonry analysis tools. Free literature. 800-774-7891

Rainhandler/Save Time Corp 515

See our ad on page 28

Modern gutters that convert roof runoff to rain-sized drops and spread them in a swath 2 to 3 feet wide away from the home. Free literature. 800-942-3004; www.rainhandler.com

The Reggio Register Co.

See our ad on page 89

Cast-brass, cast-iron, cast-aluminum, and wooden heating grilles. Quality and beauty to last a lifetime. Free literature. 978-772-3493; www.reggioregister.com

Circle no.

Rejuvenation

See our ad on page 13

Over 500 period-authentic light fixtures and house parts from early to mid-century, 12 finishes. Shipped within two weeks. Free catalogue. 888-401-1900; www.rejuvenation.com

S.A. Bendheim

123

See our ad on page 105

Exclusive North American importer of original Restoration Glass®—Handmade glass for use in authentic restorations. Free literature. 800-221-7379; www.originalrestorationglass.com

Schoolhouse Electric

See our ad on page 86



Takes your home from being just so-so, to being so so cool.

Transform homes into something incredible with custom designed garage doors, entry doors, garden gates and shutters. We'll help you harmonize these elements with your home's architecture. See new ideas at designerdoors.com. 800.241.0525

©2006 Designer Doors, Inc.



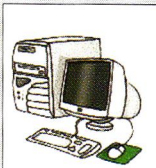
DESIGNER DOORS™
ARCHITECTURAL HARMONY

Circle No. 150

Product Literature from Old-House Journal's Advertisers

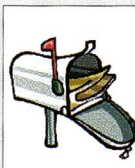
FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to:
<http://www.oldhousejournal.com/lit>



ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your payment and mail it to the address on the card.



FAX

ORDER BY FAX

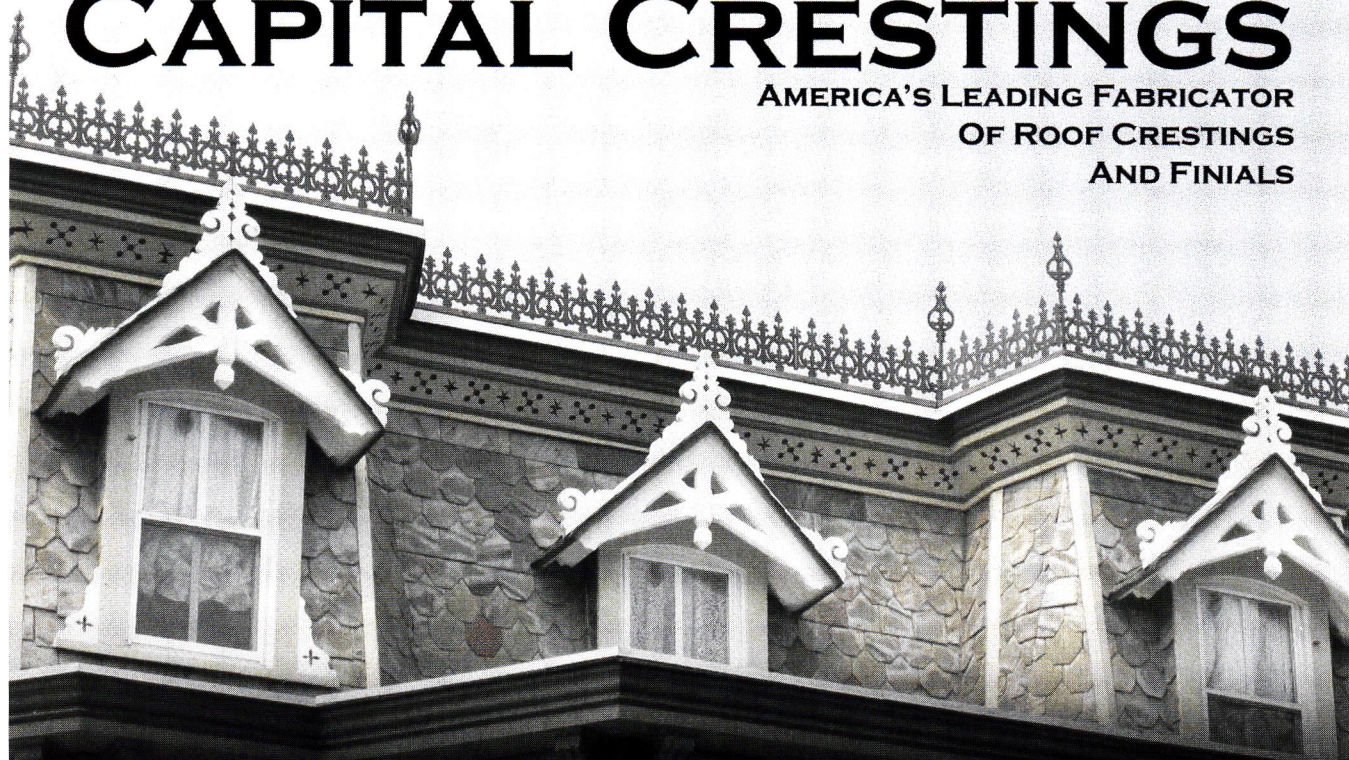
Fax your completed card to 888-847-6035

<http://www.oldhousejournal.com/lit/>

Schroeder Log Home Supply, Inc. <i>See our ad on page 105</i> "Your log home hardware store" supplying caulk, chinking, fasteners, finishes, hardware, tools, books and more. Free literature. 800-359-6614; www.loghelp.com	Circle no. 484	Southern Wood Floors <i>See our ad on page 9</i> Harvests buildings, not trees, to make Antique Heart Pine. Historic wood, meticulously milled for floors, walls, and cabinet stock. Free literature. 888-488-PINE; www.southernwoodfloors.com	Circle no. 541	Tendura <i>See our ad on page 22</i> Composite wood tongue-and-groove plank for porches. Free literature. 800-TEN-DURA; www.tendura.com	Circle no. 258
Sheldon Slate Products Co., Inc. <i>See our ad on page 107</i>	222	Stairworld Inc. <i>See our ad on page 105</i> Curved and spiral staircases, stair parts, interior & exterior railing components and columns. Free literature. 800-387-7711; www.stairworld.com		Texas Iron Fence & Gate Company <i>See our ad on page 97</i> \$4 literature. 940-627-2718; www.texasironfence.com	281
Shuttercraft <i>See our ad on page 89</i> Interior & exterior wood shutters. Free literature. 203-245-2608		Sundial Wire <i>See our ad on page 89</i> Free literature.	261	Tile Art <i>See our ad on page 95</i>	217
Signature Hardware <i>See our ad on page 87</i> Clawfoot tubs and unique fixtures for the period bath. Buy direct and save. Free literature. 877-682-4192; www.clawfootsupply.com	596	Superior Clay Corp. <i>See our ad on page 95</i> Clay chimney tops and Rumford Fireplace components. 800-848-6166	538	Tile Source <i>See our ad on page 93</i> Free literature.	204
				Timberlane Woodcrafters Inc. <i>See our ad on page 10</i> Shutters. Free color catalog.	205

CAPITAL CRESTINGS

AMERICA'S LEADING FABRICATOR
OF ROOF CRESTINGS
AND FINIALS



800-442-4766

FAX: 570-296-4766

WWW.CAPITALCRESTINGS.COM

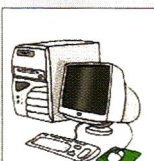
Product Literature

from Old-House Journal's Advertisers

FAST ON-LINE SERVICE!

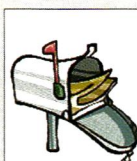
For Direct Access to each advertisers website & to order brochure online, log on to:

<http://www.oldhousejournal.com/lit>



ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

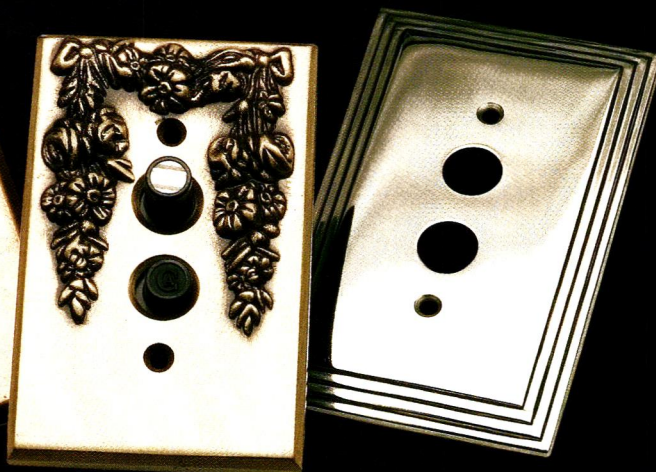
<http://www.oldhousejournal.com/lit/>

- | | | | | | |
|--|----------------------------------|---|----------------------------------|--|----------------------------------|
| <p>Touchstone Woodworks
See our ad on page 95
Screen storm doors. \$3 literature.
330-297-1313;
www.touchstonewoodworks.com</p> | <p>Circle no.
587</p> | <p>Vixen Hill
See our ad on page 95
Manufacturer of cedar shutters and modular gazebos, gardenhouses, porch systems, shower kiosks, cabanas and cupolas; designed for simple one-day installation. Free literature. 800-423-2766; www.vixen-hill.com</p> | <p>Circle no.
109</p> | <p>The Wood Factory
See our ad on page 93
Authentic victorian millwork. \$2 catalog.</p> | <p>Circle no.
158</p> |
| <p>UnicoSystem
See our ad on page 21
The mini-duct heating and cooling system. Free literature. 800-527-0896</p> | <p>207</p> | <p>Wall Words, Inc.
See our ad on page 93
Decorate with words—choose from over 1400 quotes offered in a variety of languages, colors, font styles, and sizes. Free literature. 888-422-6685; www.wallwords.com</p> | <p>568</p> | <p>YesterYear's Doors & Millwork
See our ad on page 91
Solid wood doors. Victorian, screen/storm, interior, and exterior doors. Free literature. 800-787-2001; www.vintagedoors.com</p> | <p>336</p> |
| <p>Uponor Wirsbo Inc.
See our ad on page 4
Turns beautiful floors into warm and cozy radiators. Free literature. 800-321-4739</p> | <p>421</p> | <p>Weather Shield
See our ad on the back cover</p> | <p>259</p> | <p>Zwick Window Shade Company
See our ad on page 87
Custom made cloth window shades. Wooden rollers, cord operated springless rollers, all sizes. Free literature. 877-588-5200</p> | <p></p> |
| <p>Vintage Woodworks
See our ad on page 88
Vast array of brackets, corbels, gable decorations, mouldings, porch parts, screen doors & more. Free literature. 903-356-2158; www.vintagewoodworks.com</p> | <p>209</p> | <p>White River Hardwood
See our ad on page 106
800-558-0119</p> | <p>245</p> | | |

Classic Accents

MANUFACTURERS OF THE PUSHBUTTON SWITCH • EST 1984

PUSHBUTTON LIGHT
SWITCHES AVAILABLE WITH
DIMMER, SINGLE OR 3-WAY
OVER 25 STYLES OF COVER
PLATES—DECORATIVE,
PLAIN AND SOLID
BRASS



MOULDING HOOKS,
TASSEL KITS
AND MORE

P. O. BOX 1181, DEPT. OH104, SOUTHGATE, MI 48195
(P) 800.245.7742 • (F) 734.284.7305 • (E) classicaccents@bignet.net
CALL FOR A FREE CATALOGUE • VISIT OUR WEBSITE AT
classicaccents.net



Looking for a New Basement Door?

Whether you're looking to replace a leaky old wooden door, or you want to add direct access to your basement, there is a Bilco basement door perfect for your needs.

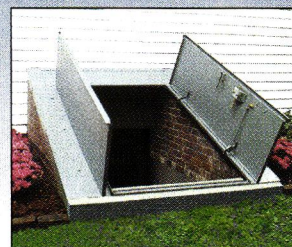
Bilco basement doors

- Provide convenient direct access to storage areas
- Are counter-balanced for smooth, easy operation
- Feature all steel, weather-tight construction

For more information, please visit your local home center or contact The Bilco Company at (203) 934-6363 or www.bilco.com



Since 1926



Type SLW Doors available for existing sloped masonry sidewalls

Circle no. 81

The Master Touch



Artistic ~ Authentic ~ Affordable

For more than a century, designers and architects have enriched their projects with accent elements created by the DECORATORS SUPPLY CORPORATION. Today we offer replicas of some fifteen thousand original designs produced in varied materials. • Readily installed by tradespeople and do-it-yourselfers. • Uses: period restoration, remodeling, new building projects. • \$35.00 for our six book set of illustrated catalogs.

DECORATORS SUPPLY CORPORATION

Providing Architects and Decorators Fine Detailed Replicas of Exquisite Hand Carvings for Over a Century

3610 South Morgan, Chicago, Illinois 60609 (p) 773-847-6300 or (f) 773-847-6357

www.decoratorssupply.com

Circle no. 110



-Ask Us!
QUALITY
LOG HOME CARE
PRODUCTS

CATALOG AVAILABLE

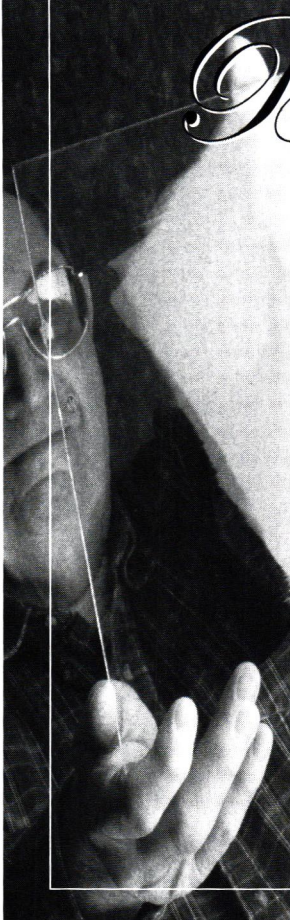
SCHROEDER
LOG HOME SUPPLY, Inc.
www.loghelp.com 1-800-359-6614

◆ Backer Rod	◆ Chinking	◆ Preservatives
◆ Black Iron	◆ Cleaners	◆ Restoration Products
◆ Books	◆ Fasteners	◆ Sealants
◆ Cast Iron	◆ Finishes	◆ Tools
◆ Caulking	◆ Foam Sealants	◆ Wood Treatments

Same day shipping from IN, MN, MT, & TN



Circle no. 484



Bubbles, Reams,
Seeds & Waves.
It's Perfect!

Restoration Glass® from Bendheim.


The world's finest mouth-blown window glass found in our country's most prestigious restorations, including the White House, Mount Vernon and Monticello.

Subtle imperfections allow historically accurate detailing of homes, buildings and furniture.

Made exclusively for Bendheim by Germany's Glashütte Lamberts – Europe's premier manufacturer of mouth-blown glass. Each sheet is hand selected to ensure only the finest quality.

No other glass compares to Restoration Glass® - available in two levels of obscuration.

Look for the label – your guarantee of authenticity.



BENDHEIM
since 1927

Bendheim East
800-221-7379

Bendheim West
888-900-3064

www.originalrestorationglass.com

Circle no. 123


COPPERCRAFT
BY FAIRBANK A ROMANUS COMPANY

**THE REPORTS ARE IN.
COPPERCRAFT PRODUCTS
PASSED THE TESTS!**

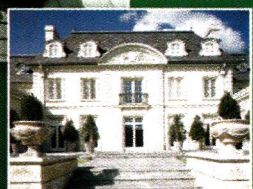
Certification of Testing

CopperCraft certifies that its decorative dormers meet the stringent requirements of ASTM E-330 Lateral Wind Loads and ASTM E-331 Water Infiltration. CopperCraft "DormerLite" skylight roof dormers show no failure at pressures of 50 psf, surviving wind speeds in excess of 150 mph. CopperCraft dormers also showed no uncontrolled water infiltration.

Shindler, P.E.



Meets ASTM requirements.



1-800-486-2723
www.coppercraft.com

Circle no. 387

www.customforgedhardware.com




**Kayne and Son
Custom Hardware, Inc.**
Dept OHR
100 Daniel Ridge Road
Candler, N.C. 28715
(828) 667-8868 or 665-1988
Fax: (828) 665-8303

- Reproductions & Restorations
- Builders/Architectural Hardware
- Custom Forging
- Cast Brass & Bronze
- Custom Hinges & Thumbblatches
- Fireplace Tools & Accessories

Catalogs \$5.00

CLASSIC GUTTER SYSTEMS, L.L.C.

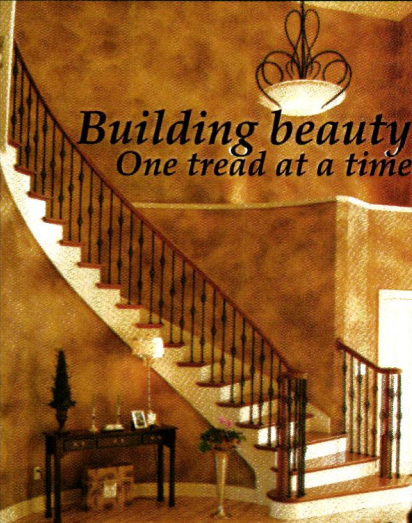


- Heavy duty copper, aluminum and galvalume half round
- Up to 26' shipped nationally
- Buy direct

8 styles of cast fascia brackets

Ph. (269) 665-2700 • Fax. (269) 665-1234
P.O. Box 2319 • Kalamazoo, MI 49003
For complete line visit www.classicgutters.com

Circle no. 135




**Building beauty.
One tread at a time.**

You know the true value of quality craftsmanship & superior design.

StairWorld creates true value in every custom staircase we design and fabricate.

- Complimentary stair design
- Custom curved, spiral, elliptical stairs & railings
- Free color catalog



www.stairworld.com
(800) 387-7711/(613) 723-5454

FOR THE WELL
APPOINTED CABINETRY
*Adornments for
Cabinetry & Furniture™*

*Hand-Carved Ornaments,
Lineals, Corbels,
Rangehoods and more
in American Maple and Cherry*

White River™

REQUEST TODAY!
2020 Digital Art Catalog CD
Planit Digital Art Catalog CD
Bluebook Volume IV Catalog

800-558-0119

Fax: 479-444-0406

PDF Catalog, Price List
& Dealer Locator available at
www.mouldings.com

Circle no. 245

**Reproduction
1910-Style
"Lydia"
Water Closet
NEW! 1.6 GPF**

**PLUMBING
for your
ANTIQUE
BATH**

*Original & Reproduction
Fixtures & Decor
Hard-To-Find Parts*

Exclusively from:

BATHROOM MACHINERIES

209-728-2031 • www.deabath.com

495 Main Street • Murphys, CA 95247

Quality and Service since 1976

Circle no. 510



ADAMS
ARCHITECTURAL
WOOD PRODUCTS

Custom Made! Quick Turnaround!

Traditional Storms, Screens, Storm
Doors, Combinations, Sash, Units, True
Divided Lites, Mortise and Tenon.

1-888-285-8120

300 Trails Road • Eldridge, IA 52748

www.adamsarch.com



For a FREE catalog visit
lightinguniverse.com/ohjournal or call!!

ATG ALLIEDTRADEGROUP Family of Stores



Featuring:

KICHLER LIGHTING 

**Lighting
Universe**

LightingUniverse.com • 1-800-462-8166

Over **500,000** products from over **300** manufacturers

LightingUniverse.com | FixtureUniverse.com | FloorsandSurfaces.com | KnobsandHardware.com | DecorUniverse.com

©Allied Trade Group, Inc.

Circle no. 254



Like the original, solid brass was the least of its ingredients.



HOUSE OF ANTIQUE HARDWARE

Over 2,700 pieces of original and reproduction hardware. Visit HouseofAntiqueHardware.com or call (888) 223-2545.

Circle no. 495

PLAQUES



Custom Lettered Bronze Markers

- National Register Plaques
- Custom Worded Plaques
- Sizes: Medallions to Roadside Markers
- Graphics and Logos Reproduced
- Metal Photo Images
- Time Capsules
- Discounts to Historical Societies

ERIE LANDMARK COMPANY

637 Hempfield Hill Rd.
Columbia, PA 17512

FREE BROCHURE

Call: 800-874-7848 / Fax: 703-758-2574

See our on-line catalog at

www.erialandmark.com

E-Mail: info@erialandmark.com

Rush service available
Satisfaction Guaranteed

Ask about short range radio broadcast
of your historical message

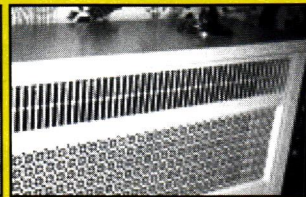
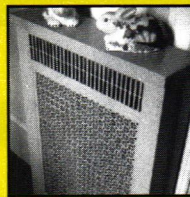
Circle no. 364

www.BeautifulRadiators.com

Elegant custom-made radiator enclosures in 3 classic grill styles, 6 standard powder-coated colors, plus wood grain!

Unlimited custom colors and custom features, too!

It's the "finishing touch" to any room – and the **easiest** part of any renovation!



Brighten your rooms with beautiful radiator enclosures!

www.BeautifulRadiators.com

Or, call . . . 800.543.7040

EXCLUSIVE!

Secure on-line ordering!

Best enclosure prices!

Serving homeowners since 1934!



MasterCard VISA DISCOVER



Div. of Arco Mfg. One of America's Most Trusted Radiator Enclosure Manufacturers. (Since 1934!)

Circle no. 120



SHELDON SLATE is a family owned business with four generations of experience. We mine and manufacture our own slate products from our own quarries. The range of our colors will compliment any kitchen or bath. Our slate is non combustible, non-porous and non fading. It has a polished/honed finish and is very low maintenance. Use your imagination, and let us help you design and build a custom sink, counter top or vanity.

www.sheldonslate.com

N.Y. Phone: 518-642-1280/Fax: 518-642-9085
Maine Phone: 207-997-3615/Fax: 207-997-2966

Slate Floor Tile, Flagging, Structural Slate, Roofing, Counter Tops, Slate Sinks, Monuments and Signs



Circle no. 222

100% Biodegradable • Non-Caustic & Non-Hazardous
Virtually No Odor • Made With 100% American Grown Soybeans

SOY•Gel™

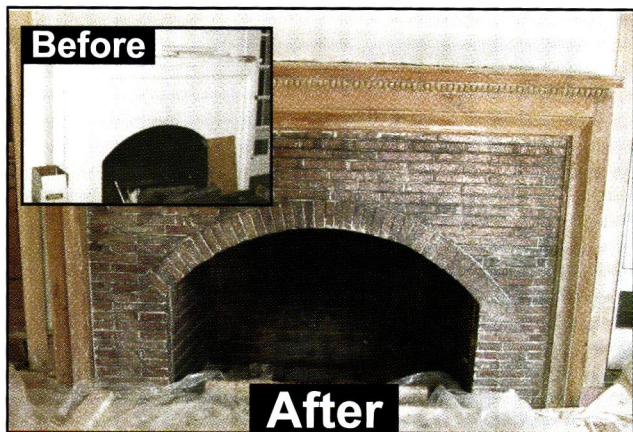
Professional Paint & Urethane Remover

Lead-based Paint, Varnishes & Urethanes

Trim • Molding • Brick • Furniture • Metal • Wood Floors

Soy•Gel is a consumer friendly paint, varnish, and urethane remover. The low evaporation rate of Soy•Gel and its gel formulation make it possible to **remove several layers of paint in one application**. During the removal of lead based paint, lead becomes encapsulated in the gel, preventing air born lead particles, allowing for safe and easy disposal. Soy•Gel **contains no methylene chloride, is not an alkaline based stripper and cleans up easily with water**. Unlike traditional paint strippers Soy•Gel lets you **work without the odor**. Indoors or outdoors, you can be guaranteed a safe restoration process with Soy•Gel.

*Removes
Multiple
Layers!*



Brick Fireplace and Mantel



Works on Horizontal and Vertical Surfaces



FRANMAR

Chemical®

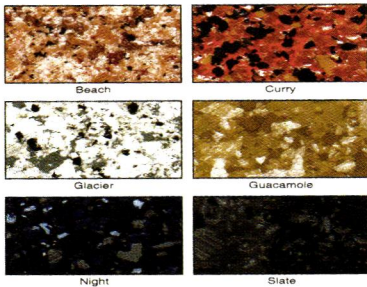
Call Today or Shop-Online!

1-800-538-5069 • www.franmar.com

**Available in Quart, Gallon, 2 1/2 Gallons, and 5 Gallons*



Circle no. 444

**Abatron, Inc.**

Abokote Fluid Applied Flooring System. A giant step forward in water-based epoxy coatings. This versatile system offers high durability, easy maintenance and custom design options. 800-445-1754; www.abatron.com

Circle no. 228

**Southern Wood Floors**

Southern Wood Floors introduces 200-year-old antique heart pine in new precision-engineered, prefinished flooring. A rich, noble wood becomes a perfectly renewed resource for any old house.

888-488-7463; www.southernwoodfloors.com

Circle no. 541

**Chadsworth's 1.800.COLUMNS**

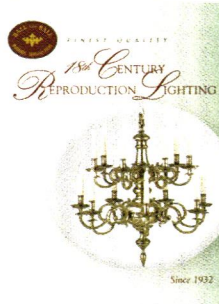
Chadsworth's 1.800.Columns introduces its new Classic Pergola Line in kits from 2 to 16 columns. With PVC beams and their famous PolyStone™ support columns, these pergolas are unaffected by moisture and insects.

800-486-2118; www.columns.com

Circle no. 87

**StairWorld Inc.**

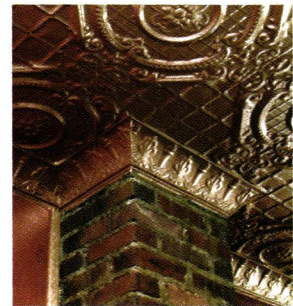
You deserve the custom staircase of your dreams. StairWorld will make your dreams a reality. Our design team will craft a masterpiece to compliment your distinctive style. 800-387-7711/613-723-5454; www.stairworld.com

**Ball and Ball**

Our NEWLY EXPANDED Lighting Catalog features hundreds of exciting new products. Masterfully hand crafted to the finest quality, our collection includes 18th Century and American Revival Period Reproductions.

800-257-3711; www.ballandball.com

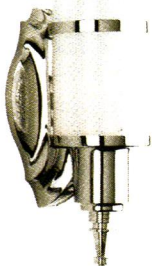
Circle no. 243

**M-Boss Inc. Tin Ceilings**

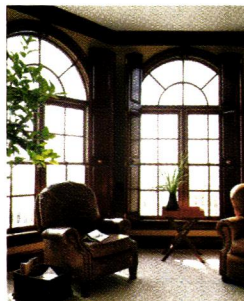
Our period-inspired pressed metal panels, cornice and moldings are versatile, timeless and manufactured for easy installation. We specialize in custom and replication, perfect for historic renovations.

888-MBOSSINC; www.mbossinc.com

Circle no. 416

**REJUVENATION**

Mixing Art Deco, Art Moderne, and Streamline elements, The Vernonia wall bracket was found in many stylish bathrooms of the 1930s and 1940s. Available in 12 different finishes, including Polished Nickel as shown. 888-401-1900; www.rejuvenation.com

**Weather Shield® Windows & Doors**

Weather Shield® Windows & Doors offers an unrivaled lineup of replacement solutions including Custom Shield® insert windows, Tilt Sash Replacement Kits or our HR175® line for restoration. Request a Design Solutions Guide. 800-477-6808; www.weathershield.com

Circle no. 259

**White River Hardwoods**

White River Hardwoods-Woodworks, Inc. adds Hand-Carved Full Surround Mantels and Mantel Shelves to their extensive line of quality interior moulding & millwork products. 800-558-0119

Circle no. 245

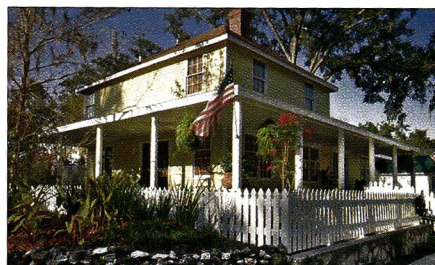
Swaps & Sales—Historic Properties

SPOTLIGHT HOUSE

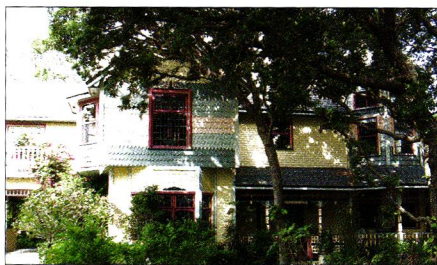
ST. JOSEPH, MO — 1882 Studebaker House, located in one of America's most famous historic cities. This brick Stick style house features 3 stories with 8 bedrooms, 5 full baths, 5 fireplaces, newer mechanicals, large corner lot, and a 4-car two-story carriage house. Located in Robidoux Hill Historic District. 30 minutes from KCI. \$299,900. For more information visit Heritage Action at www.heritageaction.com. Contact Lisa Rock, Re/Max 816-262-8462, (lgkid@magiccablepc.com). Ad sponsored by St. Joseph Chamber of Commerce (www.saintjoseph.com) and St. Joseph Convention & Visitor's Bureau (www.stjomo.com).



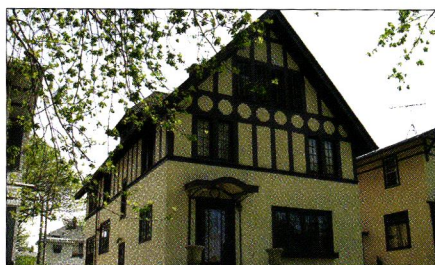
FARMINGTON, CT — Langdon Hart House 1750. Meticulously restored and expanded by owner architect. Attention to detail in this stunning 4+ bedroom, 3 bath Colonial. On over an acre w/seasonal views of Farmington River. Stone terrace, 6 fireplaces/2 back ovens, wide board flooring, wainscoting, built-ins, central air. 3 miles from Farmington Village and 1.5 miles from Unionville. \$549,000. Cheryl Kebalo, RE/MAX 2000. 860-810-8491, kebaloc@sbcglobal.net



HIGH SPRINGS, FL — Built circa 1898 this 4 bedroom/3.5 Bath home has been restored with careful selection of materials & attention given to every detail. Gourmet kitchen, luxury baths, amazing wood floors. Price includes 1 adjacent lot with commercial zoning (3 other lots also available). \$549,900. Tony Boothby, Coldwell Banker MM Parrish Realtors, 352-262-1159. More photos & virtual tour at www.TonyBoothby.com.



ORLANDO, FL AREA — Magnificent Queen Anne Victorian painstakingly built in 1989 from an amazing collection of antique parts: exquisite matched leaded/etched glass, walnut staircase, hardwood floors, tin ceilings & wainscoting, bathroom fixtures, lighting, etc. 15+ beautifully wooded acres - 41' screened pool - 12 minutes to mall - A+ schools. \$995,000. RE/MAX Realty Resources, Ruth Cosby, 888-756-5548, virtual tour @ www.ruthcosby.com.



JOLIET, IL — Beautifully restored & impeccably maintained Tudor. 4 finished floors of living space! 3 bedrooms & 2 baths. Gourmet kitchen w/granite counters & maple cabinets. Hardwood floors & woodwork. Stunningly finished walk-up attic w/huge family room. Finished basement. Tons of character. Newer furnace, central air, & roof. Too much to list! \$299,900. Melody Hochevar, Coldwell Banker Honig-Bell, vm/pg. 815-773-6006 ext.146. www.MelodyHomeTeam.com

Historic Properties Specialists

DISTRICT OF COLUMBIA
Best Address® Real Estate, LLC
Joseph Himali, CRS, GRI,
Principal Broker

*Specially trained in historic real estate by
The National Trust for
Historic Preservation*
Telephone: 202-669-4656
Website: www.BestAddress.com

MARYLAND

Century 21 H.T. Brown

The Piper-Higgins Team
Charm City Experts - We Love Baltimore
Telephone: 410-792-0848 (office)
June Piper: 410-292-0100
Kate Higgins: 410-419-5283
Skip Roper: 410-533-3503
Website: www.homesdatabase.com/junepiperbrandon

MARYLAND, VIRGINIA, & PENNSYLVANIA

Long and Foster Real Estate, Inc.
Historic Home Team
Gary & Natalie Gestson, Realtors
*Specializing in Extraordinary Homes and
Historic Properties*
Telephone: 866-437-8766
Website: www.HistoricHomeTeam.com

NEW YORK

New York's Great Estates

Mike Franklin
*Elaborate Internet presentations of
available historical properties.*
Web services for Realtors® and sellers.
Telephone: 315-663-4999
Website: www.NewYorksGreatEstates.com

TEXAS

The Kinney Company

Lin Team, ABR
*Old Austin Realtor®... Helping people save
old Austin, one house at a time.*
Telephone: 512-472-1930
Website: www.thekinneycompany.com

VIRGINIA

Jim & Pat Carter Real Estate, Inc.
Emily Carter

*Experience the history and charm of
Virginia's Chesapeake Bay region*
Telephone: 866-541-5156
Website: www.carter-realestate.com

Davenport Realty, United Country

John Davenport, Broker/Owner
*"I show and sell old homes with love and
enthusiasm. Please see floor plans and
photos of current offerings at our website."*
Telephone: 888-333-3972
Website: www.davenport-realty.com



BARDSTOWN, KY — Circa 1772. 4,000 sq. ft. bed & breakfast features 5 bedrooms, 2 baths, 4 fireplaces, central heat/air, appliances and historic items. 3-car garage, barn, shed & much more. On 1.42 acre. \$485,000. United Country — 1-800-999-1020, Ext. 108. www.unitedcountry.com/old

American Treasures — a FULL COLOR magazine of older and historic properties for sale. Just \$3.95.

SPOTLIGHT HOUSE

RAPPAHANNOCK COUNTY, VA — Round Hill Farm - The heart of this picture perfect property is a tastefully remodeled 1770's farmhouse with a lodge-like ambience. Includes convenient kitchen, two bedrooms, two baths, three fireplaces, and great outdoor spaces. Dependencies include a barn, bunkhouse, spring house, cabana by the large pond, and numerous out-buildings. The 57 acres is mostly open, partially fenced and has great potential as a horse property. \$1,145,000. Cheri Woodard, Frank Hardy, Inc. 540-987-9080, cfwoodard@earthlink.net, www.cheriwoodard.com.



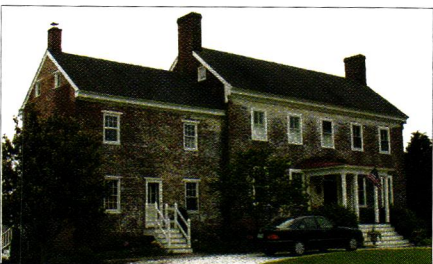
NEW CASTLE, KY — New Castle's oldest building is for sale. Two-story log house circa 1790 on South Main Street is available for restoration on site. Saddlebag form house with central brick chimney. Restore as a business or residence. Includes a lot for an addition and parking. Property sold with a Historic Deed Covenant. \$6,000. Kentucky Trust for Historic Preservation, 502-875-1223. View on HistoricProperties.com



NEW ORLEANS, LA — 19th Century Garden District Jewel. 2621 Prytania. Original chandeliers, moldings, 9 working fireplaces, Jacuzzi, large heated pool, and other unique details. Within walking distance of great restaurants and shopping. \$1,825,000. Anthony Posey, 504-895-4224 or cell: 504-382-4425. Anthony Posey Properties, Inc. Your New Orleans historic and luxury property expert.



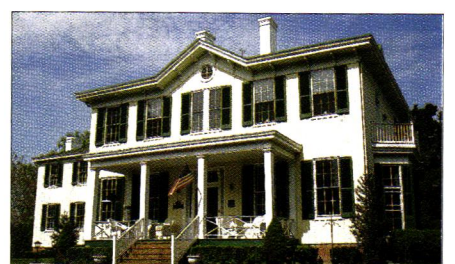
CENTERVILLE, MD — The Thomas House, circa 1798. 16-acre farm with 8-stall barn, sand riding ring, 2 run-in sheds, 5 pastures. On National Register. Brick Federal 4000 sq. ft. home w/12 foot ceilings, 7 fireplaces, 5 bedrooms, wide board floors, and boxwood gardens. Conveniently located between Washington DC, Wilmington, DE & coastal resorts. \$950,000. Skipper Marquess, Coldwell Banker Eastern Shore Properties, 410-924-3212, wmarques@bluecrab.org.



CENTERVILLE, MD — Mount Pleasant. Circa 1799 brick Georgian manor house on 2.72 acres w/private tree-lined drive. Meticulously restored w/10' ceilings on 1st & 2nd floors, 6 fireplaces, original woodwork, mantels & doors, marble bath, 5-zoned HVAC and in-ground pool. Convenient to Annapolis, Easton & Wilmington. \$1,100,000. Skipper Marquess, Coldwell Banker Eastern Shore Properties, 410-924-3212 or wmarques@bluecrab.org.



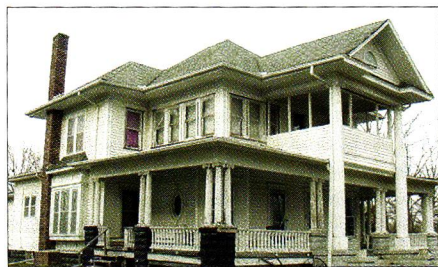
ELLCOTT CITY, MD — "The Kraft Victorian Cottage!" Stunning, southern-style Victorian on rolling 1+ acre. Lovingly maintained and carefully improved, this charming home, circa 1880, features 3 renovated levels w/hardwood flooring, 9+' ceilings, custom windows, radiator heating, central air. Detached two-car garage; landscaped front & side courtyard garden w/picket fence. Incredible house & property! Kimberly Kepnes, CBRB, 443-250-4241 cell/ 410-461-7600 office or www.kimberlykhomes.com



UPPER MARLBORO, MD — Circa 1855 Italianate Victorian, "Waverly Mansion." Grand entrance hall, spacious rooms, high ceilings, wood floors, luxurious master-suite, gourmet kitchen, 3-story staircase, 10 fireplaces, marble mantels. Equestrian facility w/manager apartment, 10 stall barn, 12 acres, Olympic size arena. Next to 6,000 acre park w/trails. \$1,599,000. Gestson & Associates - Historic Home Team, Long & Foster Realtors, 866-437-8766. gary@historichometeam.com



BRIDGTON, ME — Circa 1825 classic Federal 12-room home on National Register plus caretaker's apartment. Historic details include: formal stairway w/hand carved mahogany railing, wideboard pine floors, 8 fireplaces with different mantles. Mature shade trees, serene gardens, stone walls, meadows, barns, sheds & octagon garden house on 5 acres. Near Long Lake Beach and skiing. \$579,900. Linda Griffin, Pleasant River Properties. 207-892-0900. www.LindaGriffinHomes.com

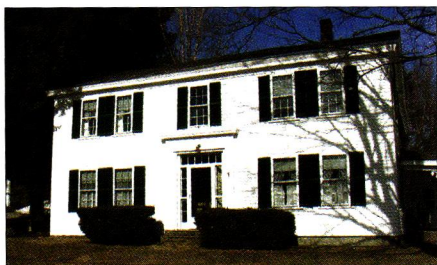


WHEELING, MO — Vintage Treasure. Gorgeous circa 1914 Victorian home features 3 bedrooms, 1 1/2 baths, brick fireplace, grand oak staircase and basement. Original hardwood floors and woodwork. Just \$60,000! United Country — 1-800-999-1020, Ext 108. www.unitedcountry.com/old

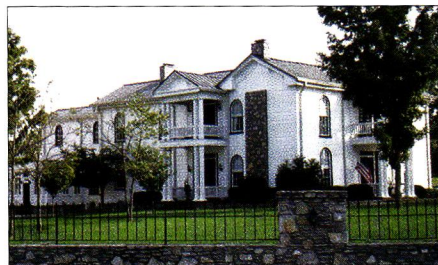
American Treasures — a FULL COLOR magazine of older and historic properties for sale. Just \$3.95.



VICKSBURG, MS — Magnificent English Tudor Revival "Great Hope Manor" on 3+ acres in heart of downtown. Massive, three-story, 14,000 square foot structure features 7 bedrooms and 5 bathrooms. Servants' area included four rooms on third floor w/bathroom and basement work area w/bathroom. Original stables and servants quarters remain. On the National Register of Historic Places. \$2,850,000. Pam Beard, BrokerSouth Properties, 601-638-4505. LiveInTheSouth.com



WASHINGTON, NH — Located in the Historic District of the quaint Town of Washington is this pearl of an early 19th Century Colonial on approximately 2 acres. Gourmet kitchen with granite counters, endless hardwood built-ins, large dining area. Original features maintained throughout. Attached barn would make a great antique shop. Close to Lake Sunapee year-round recreation area. \$299,000. David @ Historic & Distinctive Properties, 603-589-8047.



NASHVILLE, TN — Four Seasons Events, Middle Tennessee's premier events facility. 21-acre turn key estate. Venue for performing arts, film productions, festivals, celebrations, executive retreats, lectures, banquets and more. Historic inn and log cabin. Amphitheater. classrooms, banquet hall, recreation fields and park pavilion. Fountains, pond, waterfall, pier, courtyard. Ample parking. \$3,800,000. Karen Hoff, Historic and Distinctive Homes, 615-228-3723 ext. 22 or 615-228-4663. www.HistoricTN.com



CHARLOTTE COUNTY, VA — Circa 1905 two-story wood frame home on 1.3 acres in a very small town that permits some farm animals like horses, chickens, and ducks. 3200 sq.ft. w/3 bedrooms, 2 baths, 2 fireplaces w/gas logs, 2 closed-off fireplaces. Deck overlooking yard w/assorted fruit trees. \$125,000. United Country Davenport Realty, Keysville, Virginia. 888-333-3972. Floor plans & photos for home #4410 at www.davenport-realty.com



JAMAICA, VA — "Nesting Plantation" circa 1649 with later additions on the Rivah. Dock from sand beach. Original woodwork, floors and early mantels. 2700+ sq. ft. 6 fireplaces. 4 bedrooms. 2.5 baths. Screened porch with river view. All updated mechanicals including HVAC. New roofs. Cosmetic restoration nearing completion. 6 acres. Stable/barn. Paddocks. Gazebo. Garage. \$895,000. Dave Johnston, "The Old House Man"® AntiqueProperties.com 804-343-7123



KING WILLIAM COUNTY, VA — Sweet Hall, circa 1690-1720, is one of the finest examples of the Plantation Colonial style as noted in many architectural history publications. Located on over 6 acres on the banks of the Pamunkey River with private dock. Restored Manor House plus 2-bedroom caretaker's cottage with water views. Several dependencies on property and 2 cemeteries. River waterfront lots also available. www.purucorp.com or Dr. Gharse, 804-355-9975

OLD-HOUSE JOURNAL'S Historic Properties

60 word description
+ color photo for \$525

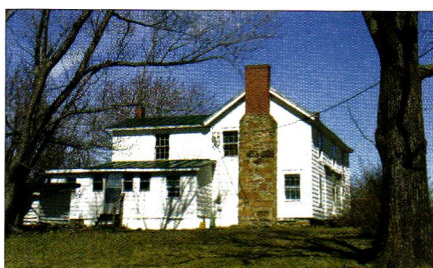
Email or call for prices for
featured listings
and text ads

Sharon Hinson or
Marjorie Ellena

ohj@historicproperties.com
or 888-507-0501



LYNCHBURG, VA — Sidney F. Miller House. French Second Empire circa 1878 built by architect R.C. Burkholder. This 2400 sq. ft. house in Federal Hill Historic District is grand. 7 fireplaces, original mantels & ornamentation. Grand hall, parlor and dining room. Additional 1600 sq. ft. walk-out basement. HVAC. Reduced to \$249,000. Max Sempowski, Realtor, Antique Properties. 434-391-4855. www.oldhouseproperties.com



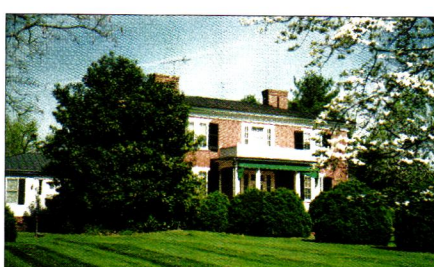
MINERAL, VA — Laurel Springs Farm. 120 acres where history & elegance merge! A pre-Civil War farmhouse/log cabin with massive stone chimneys surrounded by Civil War history. A majestic 4850 sq. ft. 1995 residence is also on property. Located near Frederick's Hall, historical data would indicate that the open fields of Laurel Springs were used for artillery practice. Cindy "J" 434-906-0274 www.PremierVirginiaProperties.com



MINE RUN, VA — Renovated & Restored, Authentic Victorian on 14+ acres, 4 large bedrooms, huge updated kitchen with island, fireplace, living room, dining room, grand foyer, pool, A/C, workshop/garage. The land is primarily open fields on 2 lots, one 10 acre lot with 4 bedroom perc. This property has the makings of a great horse farm. \$799,000. Cindy "J" 434-906-0274 photos @ www.PremierVirginiaProperties.com



PRINCE WILLIAM COUNTY, VA — The Foster House. A circa 1790 house moved and completely renovated by a true craftsman with remarkable detailing. 3 bedrooms, 2 1/2 baths, stone chimneys, copper roof. Numerous dependencies including smokehouse, pavilion and guesthouse. On 5 acres in Prince William, an easy commute to town. \$1,350,000. Justin H. Wiley, Frank Hardy, Inc. Realtors. 540-672-5603 or jwiley@farmandestate.net



SHENANDOAH VALLEY, VA — Belvidere, 20 acres. Completed in 1853 for Thomas McCue, and named Belvidere, "beautiful to see." In the family for 150+ years, Belvidere has met criteria for the state and national registries. Original central hall two-story, eight room brick house facing east. Flemish bond brickwork and timber cut and hewn from original plantation. Numerous outbuildings. \$1,495,000. Susan Rinehart. Mead Associates, 540-463-7168

Antique Bath Restoration

ANTIQUE RESTORATION BATH WORKS—Beautifully restored antique clawfoot bathtubs and pedestal sinks. Also offer clawfoot tubs in excellent original condition. Sizes from 4 feet, to 5 1/2 feet long. See arbathtubs.com for more information or call James at 408-205-4906.

Structural Repairs

STRUCTURAL RESTORATION SPECIALIST—35 years experience in jacking, squaring, sill & timber replacement of Early American homes, barns and log cabins. Consulting services by appointment. We will travel anywhere. George Yonnore Restorations. www.gyrestorations.com (413) 232-7060

Paint

EVERYONE DREAMS IN COLOR—For twenty years, our exterior color schemes have made dreams come true. The Color People, 2231 Larimer Street, Denver, CO 80205. 800-541-7174; www.colorpeople.com

Consulting Services

CONSULTING SERVICES—Thoughtful and knowledgeable consulting and architectural preservation services to help you understand and deal with your old house: Building assessments, planning, historical research, technical assistance, troubleshooting, historic structures reports. The Office of Allen Charles Hill, AIA, Historic Preservation & Architecture, 2 Lisa Drive, Woburn, MA 01801. (781) 376 9236. <http://home.att.net/~allen.hill.historic.preservation/>

HISTORIC PROPERTIES

Your Source for Buying and Selling Historic Properties



www.HistoricProperties.com

WWW.HISTORICPROPERTIES.COM

The internet site for buying and selling historic properties—residential or commercial, all styles, all prices, all sizes—from rehab projects to completed mansions, anything 50 years or older. For over seven years on the web with more than 850 property listings. On the web at: www.HistoricProperties.com

Antiques

Would You Like To Be An Antiques Dealer?

Since 1966 The Ashford Institute of Antiques has been offering a Profit and Pleasure home study course that has tremendous financial and personal rewards

Professional Level Home Study

You Can: Start your own business from home • Choose the hours you wish to work • Simply make your home more beautiful • Become a competent appraiser • Learn to sell online • Complete a serious course with Diploma

ASK HOW...HERE

Name

Address

City

State Zip

For a FREE booklet mail coupon to:
ASHEFORD INSTITUTE OF ANTIQUES
 981 Harbor Blvd. Ste. 3
 Dept. #275 (OHJ15)
 Destin, FL 32541-2525

www.ashford.com

Circle no. 312



Reading the Latest Edition

Sometimes houses are like books: You can't judge them by their covers. That is the case with these neighboring one-storey houses out West, which were composed around 1940. Both started out as gabled-els, garden variety bestsellers with headliner front porches. While one still clearly displays the imprint of this design (top), the other has since revised its jacket. The substantial addendum of vertical windows and wood shingles (above) obscures all of the original features on this title, while the skylight adds a new and unmatched geometric chapter.

"I call it the Greenhouse Effect," writes our contributor, "because the owner threw this greenhouse-shaped structure on right over the existing picture window and front door." Apparently, it's not just atmospheric gases that can raise temperatures; books sometimes have the same effect—and not just when they're hot off the presses. 🏠

Win \$100 If you spot a classic example of remuddling, send us clear color prints. We'll award you \$100 when your photos are published. The message is more dramatic if you send along a picture of a similar unremuddled building. (Original photography only, please; no clippings. Also, we reserve the right to republish the photos online and in other publications we own.) Remuddling Editor, OLD-HOUSE JOURNAL, 1000 Potomac Street, NW, Suite 102, Washington, DC 20007.

OLD-HOUSE JOURNAL (ISSN 0094-0178) is published bimonthly for \$27 per year by Restore Media, LLC, 1000 Potomac St., NW, Suite 102, Washington, DC 20007. Telephone (202) 339-0744. Subscriptions in Canada \$35 per year, payable in U.S. funds. Periodicals postage paid at Washington, D.C., and additional entries. Postmaster: Send address changes to OLD-HOUSE JOURNAL, P.O. Box 420235, Palm Coast, FL 32142-0235.